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ADVERTISING

Principles and Practice

ADVERTISING

Principles and Practice

By

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CHAPTER I

ADVERTISING JUSTIFIED

Is advertising a parasitic industry? Is the annual total of over four billion dollars spent for advertising in the United States waste? Questions of this sort are often asked by critics of the capitalistic system, even though a legion of convincing facts can easily be marshaled to support the claim that advertising is a justifiable and necessary mechanism in the exceedingly intricate process of getting goods from producer to consumer. Advertising is only one of the many steps involved in this marketing process, among the other steps are standardization, storing, transportation, risk taking, financing, buying and selling. If a dollar spent in advertising saves more than a dollar in any one of these other steps, its use is fundamentally sound.

In olden days, when manufacturing was confined to small local establishments or was done in individual homes, marketing consisted chiefly of peddling in the vicinity. Personal salesmanship needed little help from advertising. But as producing units grew in size and complexity, and specialization arose in the production process itself, as well as in the channels of distribution, the task of calling goods to the attention of prospective purchasers became a definite occupation.

Function of advertising.—Since specialization implies the development of particular skills, the vocal and visual means of establishing contact between the far-separated buyer and seller underwent technical improvement. Various arts and sciences played their part. Advertising learned many a lesson from psychology, the graphic arts, literature, oratory, statistics, the mathematics of probability, and several other fields of thought. It found practical application not at one point in the distributive process but at many.

Raw materials compete with one another, so to speak, to be

chosen as a substance from which a final product is to be made. Steel competes with wood, concrete with brick. Oil and electricity with coal and gas for fuel purposes. One breakfast food or one headache remedy with another. New products and services are continually being created to make living easier, to save time and money, to raise standards of living. The electric washer takes the place of the wash board, mechanical refrigeration replaces the old fashioned ice box. The automobile arrives, the radio, the airplane. And advertising is called upon to carry this news quickly and efficiently to manufacturers, to wholesalers, to dealers and to the buying public.

To prove that advertising is doing this successfully, we have but to examine the records of such advertisers as the California Fruit Growers Exchange which, by consistent and continuous advertising has made the name *Sunkist* a national "buy word" for oranges, lemons, and grapefruit.

Economic aspects—Admittedly it is easier to produce goods than to sell them. It is also well known that a salesman can more readily sell a product familiar to the customer through advertising, than a product hitherto unheard of. Advertising literature, when left with a prospect, often sums up and intensifies the selling job of the salesman.

It is worthy of comment that advertising has shortened the time for the public acceptance of such conveniences as washing machines, automobiles, vacuum cleaners, mechanical refrigeration, home air-conditioning, and many other articles virtually unknown forty years ago. In many cases today an advertising message, especially in regard to a new and useful convenience, is news, and as such it must be presented to the greatest number of people in the shortest possible time. Such is the speed of communication that the entire buying public can be given a message almost overnight. With this quick means of getting a product to market, new products are encouraged. Hence the ever broadening range of consumption by a modern industrial population.

In other words, advertising, by increasing markets (or, in other words, by assuming a possible market) has

made greater production possible and thus has cut down the cost of each unit. In many instances, this saving has been passed on to the consumer in a lower price. In others, it has resulted in an improvement in the quality of the product. One nationally known washing machine company, having materially increased its unit sales by salesmanship and advertising, discovered that a new factory would be needed to meet the demands. New machinery, and increased output enabled this company to reduce the price of its washers 25 per cent.

Advertising has increased competition and thus compelled manufacturers and dealers to vie with one another in price and quality.

Wide publicity given to trademarks and brand names through advertising has set up standards of identification which prompt the consumer to repeat his orders for a product which has satisfied his first wants. Confidence prevails that quality will be maintained or even improved.

Through the financial assistance offered by paid advertising, newspapers, magazines, and the radio are giving educational and entertaining advantages which would be inaccessible to consumers if they themselves had to stand the additional expense. For instance, the *Saturday Evening Post*, with a circulation of over four million, is able to sell for less on the news stands than it costs to produce.

Advertising, too, has helped to make the nation "style-conscious" (a matter of regret to some critics), and has given a "geographic spread" to fashion. A new style is now adopted almost simultaneously on the Atlantic and Pacific coasts, whereas twenty years ago the Pacific coast was almost a year behind New York.

Among the several economic advantages of advertising is the increased national income created by workers in this profession. Myriads of men and women depend either directly or indirectly for their livelihood upon advertising or the trades which it fosters (printing, art, engraving, accounting, clerking, writing, editing etc.).

Educational aspects — Advertising has brought an educational service to the reading public. True this education is imperfect or confusing at times. But we have learned the

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value of vitamins, of balanced diets, of health habits. Cleanliness and hygiene are fostered, more people clean their teeth and indulge in daily baths, thanks to advertising. Standards of home decoration and domestic economics, too, have been raised. Examples can easily be multiplied by scanning the advertising in most national magazines.

Among recent outstanding instances, a large insurance company crusaded against disease by warning the public of specific dangers and suggesting safe diets. In a campaign against diphtheria, begun ten years ago, this same company published information so helpful that many newspapers reprinted it and urged local boards of health to take up the good work. The campaign was repeated in 1926, 1929, and 1931. The diphtheria death rate among the industrial policy holders of this company meanwhile decreased 83.5 per cent.

A large meat packing company bought much advertising space in women's magazines to present charts identifying by name the various cuts of retail meat and offering to send large charts and recipe books to those interested. More than 2,000,000 were distributed.

Advertising was used to emphasize the value of orange juice in the daily diet. Besides accomplishing the primary purpose of stimulating the growth and sale of oranges, this campaign also raised the standard of health. Similarly the beneficial properties of tomato juice and pineapple juice have been heralded with good results both to consumers and growers.

Adverse views of advertising — Criticism of advertising is sometimes well founded. Overzealous advertisers occasionally err in making too broad assertions, one man's meat is another man's poison, no food no drug no medicine is universally to be recommended. Clearly it is unethical to laud anything to excess. Critics deplore the practice of creating fictitious values or semi monopoly for specially branded goods, as, for example, a standard talcum powder or a perfume put up in a novel container, to sell at many times the material cost, or a dentifrice or mouth wash in a fancy box or bottle, to sell for a half-dollar when the material itself costs but a few cents. These same critics, however, entirely overlook the matter of convenience to the buyer. To make up such a preparation

in the home would probably cost more in time and energy than the purchase price of the advertised product.

Then, too, advertising is reproached for inducing extravagance, for whetting desires beyond the range of average pocket books. But when specific proofs are asked for, they often demonstrate merely the familiar fact that the luxuries of today are the necessities of tomorrow. A workman now enjoys more cleanliness and comfort than did the noblemen of the Middle Ages. In this leveling up of material culture, advertising has played no small part. More than this. It has eliminated old and unsanitary bulk buying methods—crackers from barrels, pickles or butter from tubs. Packages and brands mean better crackers and butter. They may cost more but they are worth more. Package selling, too, makes it impossible for the dealer to substitute inferior products, especially if advertising has effectively warned consumers against substitution or has induced them, for their own protection, to insist on a particular brand.

Cost of advertising—Despite the general belief that advertising is overexpensive, figures show that in successful advertising ventures the cost seldom runs above three per cent of the selling price and is often far below one per cent. To tell the housewife about a nationally advertised brand of oranges costs one-third of a cent per dozen. A large biscuit company reports an advertising expenditure of less than a tenth of a cent per package of biscuits. A well known national soft drink concern spends on its advertising only 1576/100 000 of a cent per five-cent glass. Were direct salesmanship to be substituted for advertising in the case of such small priced items, the unit price to users would be far higher.

When risks are great or returns uncertain, advertising can not accomplish the impossible. Many advertising failures have been traced to a lack of truthfulness and dependability in the advertisements themselves. Misuse of advertising, of course, can be ruinously costly. Lack of co-ordination between advertising and other marketing functions may result in the waste of millions of dollars. The selection of the wrong kind of medium, weak advertising appeals, or an error in the

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choice of space, too small or too large—these mistakes may pave the way toward bankruptcy. Sales effort and distribution must be geared up with the advertising program or the latter will be well nigh useless.

General advertising (except mail order advertising) cannot in itself actually sell goods, its main function is to create consumer acceptance, to make it easy for the dealer to sell the product. Through general advertising a prospect can be brought into a retail store. If the dealer's clerk is co-operative, if no other brand is discussed, the consumer acceptance created by the advertising eventuates in a purchase. Even bargain sale advertising can do no more than attract people to the counter. If the goods are as represented the sale is made. More often, however, there is still a job of selling to be done by the clerk. Advertising has prepared the way, made the prospect receptive to the product.

Justification of advertising—Just as advertising, incorrectly used, brings about waste and extravagance, so also does poor salesmanship. Yet in either case misuse does not disprove basic economic values. Were advertising abolished, would the cost of goods decline? No. In all probability, the manufacturer would then have to resort to other methods of selling—probably increase his salesmen—a costly procedure. Critics who advocate the abolition of advertising generally have in mind newspaper, magazine, and radio advertising. They seldom include direct advertising (circulars, letters, folders, etc.) Yet this medium should logically fall under the same ban. To stop magazine advertising by law, let us say, would merely mean that more selling letters (a form of advertising) would be used. Unless the government barred the mails, the dollar taken from the newspaper, the magazine, and the radio would merely go into direct mail advertising. Distribution costs would thus mount instead of declining. For too big a burden would be placed on this single form of advertising.

If further economic justification of advertising be sought, we can point out how it has reduced seasonal fluctuation in the demand for certain commodities. Cranberries were once bought only at Thanksgiving and Christmas. Today, however, this crop is marketed steadily throughout the entire growing season. Furthermore, refrigeration and better storage

facilities have greatly widened the selling period of many products—eggs, for example. Prices, in consequence, fluctuate to a less extent throughout the year. Advertising acquaints the public with these facts and keeps alive a demand over the entire time spread.

While many concerns have been wrecked by too much or too poor advertising, far more have failed because they have given it up altogether. Several products once universally used are now only memories. Where are the jew's harps and candle snuffers of yesteryear? If the bearded Smith Brothers' cough drops are still popular after three-quarters of a century, it is because their beards—and now some added vitamins—have been kept ever before us.

The public is fickle, has a short memory for products, a new generation must be taught all over again every few years, therefore to stop advertising even at the height of consumer acceptance is commercial suicide. Repetition is the keystone of advertising success.

Many concerns have gone out of business because new inventions, new conveniences, have changed buying habits. No amount of advertising could save the shaving mug from oblivion or conserve the erstwhile prosperity of harness manufacturers. Buggies and big wheel bicycles are now definitely legendary.

Other concerns have seen sales shrink because they refused to modernize their products in package, in structure or in presentation.

Foolish—pathetically foolish—for any concern to believe that universal demand for products born of advertising can long continue without this fostering aid. No matter how good any food or remedy or gadget, the public must be reminded, resold, re educated, for every user who dies or becomes obdurate, another and still another must be found.

QUESTIONS

1. Select from current magazines several examples of advertised articles which contribute to the education of the public.
2. Give examples of advertised articles whose prices have been reduced since they were first advertised.
3. What are some of the reasons for advertising failures?

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- 4 Mention several ways that advertising helps the manufacturer dispose of his goods
- 5 If advertising were abolished, would the cost of goods be reduced ? Give your reasons
- 6 What are some of the just criticisms of advertising ?
- 7 What percentage of annual sales should be allowed for advertising ?
- 8 Does advertising actually sell goods ?

CHAPTER II

WHAT GOES BEFORE ADVERTISING

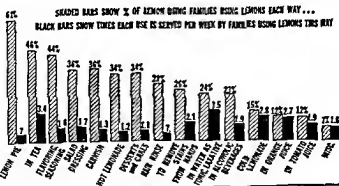
A YOUNG man approached a successful advertising executive for a job

I've done a little newspaper reporting' said this young man 'I can write stuff people like to read I've had a little art training too I can sketch out my ideas I'd like to get into this advertising game'

A thousand young men have probably made this same speech—and wondered why the busy executive frowned on their offer Simple enough! The young man showed in those 38 words a pitiful lack of knowledge about advertising It is not a game but a scientific business based on sound working principles Nor is advertising merely a matter of pretty pictures and dynamic words Too many people think of this profession solely in terms of colorful page announcements in a national magazine As a matter of fact, while these are an important and interesting feature of advertising, they are after all only a small part of the complicated task of making advertising campaigns successful Many necessary steps come before the finished announcement, some of them possibly uninteresting all of them important to the success of the campaign

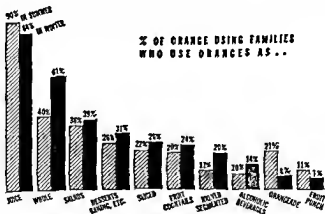
Preliminaries — Before a single layout is made or a single word of copy written, there are important preliminaries Care and skill in the handling of the preliminaries will determine to a great extent the success of the whole advertising and selling campaign—sometimes even the financial success of the business itself This book cannot give a complete working plan for all these preliminary steps A list of references at the beginning of the present volume is ample for beginners However, every advertising man or woman should understand these steps The small advertiser in particular, who often cannot afford expert marketing counsel may be called upon to do much of this work himself Obvious though these tasks

Ways In Which Lemons are Used



Lemons have no one outstanding use, as shown in the above table. Because of this, Sunkist advertising features many uses for lemons.

Ways in Which Oranges Are Served



Juice is the principal form in which oranges are consumed, and it is served 5.2 times per week in summer, 5.3 times in winter.

FIGURE 1 SUNKIST GOES DIRECTLY TO THE CONSUMERS TO FIND OUT HOW THEY USE ORANGES AND LEMONS AND WHAT KIND THEY PREFER — AND PLANS ITS ADVERTISING ACCORDINGLY

The two charts illustrated based on surveys covering more than 10,000 homes, show the type of information collected.

may seem, records show some surprisingly large advertisers who have overlooked one or more of them, much to their later financial embarrassment

Research—The first and most important step is advertising research which in its simplest form means securing, through investigation, facts pertaining to (a) the product and its market, (b) the consumer his buying habits and his reaction to the product and to similar products. Research may be as simple or as complicated as the advertiser cares to make it. Answers to inquiries may be obtained by written questionnaires mailed to a selected list or by personal interviews. A large manufacturer, contemplating a large advertising expenditure may interview thousands. A local retailer may obtain sufficient information from only four or five score customers.

A new manufacturer with a new product, will naturally need to investigate more widely than an established manufacturer with sales records of his own. Research should be continuous, for markets and consumer reactions are continually changing. As an example of such a preliminary study assume that a product is manufactured and ready for distribution, the product indeed may already be on sale in a limited area. It meets with a fairly brisk demand and the manufacturer believes an extensive advertising campaign will greatly expand his outlets. He visualizes pages in national magazines, space in newspapers, a radio program.

However, before spending large sums in actual advertising, he should collect and analyze certain facts pertaining to his business. Although much information may be available in his own sales records, he will require additional data from other sources, he may have to send out questionnaires or actually make a personal survey of the field with a corps of interviewers. But he must have definite information and weigh it well, if advertising is to bring the best possible results. Consequently, he will first make a thorough study of the product (or the service if he is selling service). Granted that the product will satisfy a human want (a basic principle of advertising), its construction must be critically scrutinized. Will it stand up well? Or will it reveal faults later which will arouse the ill will of purchasers? In other words, is the product as nearly mechanically perfect as possible?

Costliness of carelessness—In some instances serious oversights have robbed the manufacturer of his entire business success. A few years ago, a polish for furniture and automobiles was put on the market. Superficial sales records showed it to be a very effective polish. And it was when used *exactly according to directions*. But, after full pages of advertising in color had been run in a national magazine and countrywide distribution was achieved, then and only then did trouble start. From the Southwest came a complaint that the polish had taken the entire finish from a dining room table, from the Middle West an angry statement that the polish had removed the finish from an automobile hood. Investigation now showed that the polish was too good for amateur use—too powerful unless rubbed off a few minutes after application exactly according to the directions. Ill will from customers and dealers, and many damage suits threw this manufacturer into receivership.

Consider another case. A laundry machine manufacturer substituted a composition metal for the usual monel metal in his laundry machines. Short tests proved the new metal satisfactory, but actual service in large laundries showed that it cracked and made sharp edges to tear clothes. This company, with more than a million dollars' worth of business on its books, was forced to replace the faulty machines. Bankruptcy then ensued.

Coincident with the study of the product, there should be an investigation of factory facilities, sources of raw material, and the like. Can the factory take care of the greatly increased demand at the same unit price or less? Will increased demand for the product affect the source of raw material, labor, etc.? Competition should also be studied and the product compared with competitor's goods, as to both quality and price.

Market analysis—Next should come a survey of the potential market and of the consumer and his habits. Who are the potential buyers? Where do they live? How many of them are there? How large is their need for the product? How do they now satisfy that need? What competitive brands, if any, do potential buyers now use and why? What "selling appeals" have been used by competitors most strongly

entrenched? What are consumer likes and dislikes as to similar products on the market? If the product be new, or will be sold for a new use, how much educational endeavor will be necessary to convince the public? What is the potential purchasing power in each locality? Where are the best prospects? Are the potential buyers men or women? Who might influence the buyer? Will it be necessary to influence both husband and wife? Do children play a part in the purchase or use of the product?

That children are an ever increasing factor in the buying of many products, especially foods is evidenced by the successful appeal to children on radio programs and in the comic strips of newspapers. For example, a simple picture of a child radio star, featured recently in a breakfast food radio program for children, was offered in return for a box top of the product. More than a quarter of a million box covers came in within the first few weeks of the offer.

Another step in the analysis (often called *marketing* rather than *advertising* research) is the investigation of the channels of distribution for the product and a decision upon these, before a consideration of advertising plans. Will the product be sold directly to consumers, or through jobber and dealer, or directly through the dealer? Often the accepted methods as used by competitors will be the best. Occasionally, however, radical changes seem advisable. Yet the decision should not be made blindly. Price policies, too, must be formulated far in advance. In what price level will the product be? Will the price appeal to a class market (i.e., select, aristocratic) or to a mass market? What are the competitors' price ranges? Will the product meet them, go above them or below?

Sales plans and sales organization, too, deserve preliminary attention. Are men and means ample in the territory covered by the advertising? Just how will the advertising be co-ordinated with the personal selling efforts? All these and a thousand more questions will have to be answered before the advertising man begins to work out the details of his campaign. The success or failure of the entire venture is often determined by market and advertising research.

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Sources of information—The answers to some of these preliminary questions may be obtained from the United States Department of Commerce, the Department of Census, government income reports, automobile registrations, information on file by manufacture associations, merchandising departments of trade papers, magazines, newspapers, and broadcasting companies. If the manufacturer's business is a going concern, often his own sales and office records will contain a wealth of information. Otherwise personal calls on potential users are advisable or carefully prepared questionnaires, asking perhaps the reasons why consumers buy a product in a certain container, or whether a housewife prefers a product in tin, glass, or cellophane, in pound packages or half pound.

Often a preliminary survey will indicate the appeals to be used later in the advertising. Thus new appeals and new uses of a product may be suggested. In preparing the advertisements themselves (see Chapter XI), the survey or the questionnaire may be a valuable source of inspiration. A good questionnaire requires much care and thought. Questions must be brief and as few as possible, they should be definite, so that clean-cut responses can be made. The answers sought must lend themselves to statistical tabulation and interpretation.

A word of caution Many people do not actually know why they buy a product. Moreover, they are likely to give their second reason rather than their first one. Also, "leading questions" should be avoided, because the answers to them will not be candid. The individuals interviewed, too, should be fairly representative of the prospective buyers. The number (research men call it the "sample") should be large enough to make the replies fairly conclusive. If answers are too varied to justify definite conclusions, the "sample" should be increased. Generally, however, it will be found that after a certain number of "samples" have been returned, the relationship of the answers remains fixed. Thus if, say, 2000 samples show a large percentage answering "yes" to a question, the next 2000 are very likely to hold the same percentage. This of course presupposes that the samples are representative. Interviews and questionnaires can be used not only for consumers, but for jobbers and dealers as well.

Importance of testing—Test campaigns are desirable any real doubt is felt as to a future program. If a large amount is to be spent in advertising, it is safer and more economical to experiment on a small group first. Sometimes two appeals seem to be of equal value. Often a few small may be chosen and the announcements run in the local papers. Or the ads may be made up and used in a direct mail piece," that is mailed to a selected list of people. If a radio network is contemplated a 'try-out' of the advertising appeal can first be made on one station. This depends on the cost of the show itself. If the talent used is famous and expensive some other plan perhaps may be preferable (see Chapter XII). Tests also help decide which is the satisfactory container or package for a product or for a card or a direct mail piece. A little experimenting in a few well-chosen stores will often be surprisingly illuminating.

By first showing a design for a new counter card to a selected list of dealers the advertiser can learn whether or not the design is popular. Costly waste can thus be avoided. Frequently advertisers have produced counter and cards and distributed them at a cost of thousands of dollars only to find that dealers had many legitimate criticisms. For example, counter cards have sometimes been too large for the counters, or window displays too complicated to install without special instructions. A few dollars spent in preliminary tests here would have saved large sums of money.

As pointed out before, no attempt is made here to cover all the details of a complete marketing research. There are excellent authoritative works on the subject. But in this book emphasis is placed upon the importance of the research and its effect on the success and the make up of the final advertising campaign. Research of this kind is more often the responsibility of marketing experts rather than of the advertising man. But the latter must realize the importance of research and must be prepared, in the case of small concerns at least, to do or to superintend much of the work himself.

The package—Another important prelude to advertising is the choice of the package design. Research again is necessary here. Existing practice in packaging a particular type of product, present colors and designs, accepted sizes, buy

ing habits, labels, all will have a bearing on the decision. Like market research, package design is a specialized business and there are many worthy concerns today who take care of such work. Several advertising agencies have package design departments. However, every advertiser should be familiar at least with fundamentals of this important work.

The package serves as a means of identifying the product. A housewife may have tried and liked a product. She may want to repeat her purchase. A distinctive package helps recall the brand name. It is her assurance of satisfaction. The package also allows the housewife to identify, in the store, some product which she may have seen heralded in newspapers and magazines. An attractive container may catch the eye of other prospective purchasers in the store and result in a sale unassisted by advertising.

In the household, on the kitchen shelf, in the medicine chest, the exterior appearance also continues to advertise a product long after the newspaper and magazine ads are forgotten. It may serve as a reminder for repurchase or may even influence others to the point of acceptance. Besides identifying the product, the package serves as a convenience to manufacturers and consumers, protects the goods, simplifies selling, carries the directions for use. Factors which contribute to effective package design are size, shape, color, and convenience.

Size should be investigated as to both economy and convenience to consumers, facility of manufacture also, must not be overlooked. Prevailing sizes often indicate the quantity or the weight of merchandise which buyers expect to obtain in one purchase. These buying habits may be deeply rooted.

The shape of the package should be determined by the nature of the product and by convenience in handling. Dealer co-operation may often be forfeited if a package be difficult to handle or to store. A container too high for dealers' shelves or the consumer's ice box or pantry shelf naturally will not be popular.

Color is extremely important. (See Chapter VIII.) Other things being equal, it should be in harmony with the product. Colors used by competing products should be studied and

generally avoided. The product name should be of such and size that the housewife can see it across the store. Manufacturers believe in putting the product name also at the end of packages so that, should the dealer stack packages on their sides, the product name is still visible.

Convenience from the customer's viewpoint should be considered. The use of a special spout or a special cap to the product easy and economical for the housewife, special markings to facilitate the task of opening the container, special device to open a cellophane covered package—all help trade. Another type of convenience which brings sales is the adaptability of the container for other use after the product has been consumed. A cheese company, for example, puts up several different quantities of its cheese in inexpensive but attractive tumblers which may serve later as table glasses for the breakfast orange juice.

Directions and other printed matter deserve careful planning. Directions for use should be simply worded and absolutely fool proof. Other printed matter should be attractively presented.

In all of the above, preliminary research will be helpful and economical. The consumer is the one to be pleased, manufacturing policy must never overlook this axiom. To ask the consumer what quantities of a given product he prefers to buy at one time, or what objections he has to present containers may point the way to a much larger market demand in the future. Actual experiments may be carried out with a limited number of consumers to determine the most effective sizes, shapes, and colors. Packages of the same volume but of different dimensions may seem different in size and thus vary in consumer popularity. Packages should be strong enough to stand dealer handling. In the case of manufacturers, at least, packages should fit standard shipping cartons.

Modern trends in package design must not be overlooked. Not so many years ago a manufacturer considered that once he had adopted a package design, the problem was solved for all time. But today manufacturers are 'dressing up' their packages, designs which have stood for years are cheerfully altered, because such changes are found in many in

stances to bring about greatly-enhanced sales. Whenever some old design has been before the public eye for many years, it is advisable not to change its basic lines, but rather to keep the characteristics of the old package and adjust them to the modern style trend.

Displays.—Window trim, counter display, and other dealer helps, as already indicated, deserve careful examination from many angles before the final design is decided upon. Display of merchandise should be in keeping with the particular type of store. If a product, for instance, is being handled by exclusive dealers, the display will be naturally more conservative in size and color. Display habits and preferences vary widely among stores and trades. A counter card, for example, may be satisfactory for a cigar store but entirely too large for a drug store.

The dealer—Last but not least is the dealer himself. Dealer acceptance should precede consumer acceptance. Without the co-operation of the dealer, advertising is largely ineffective. First he must be told about the product and its possibilities. Next, assuming that he has stocked the product, merchandising helps must be supplied—window trim, counter cards, streamers, and other display material. Often the dealer's sales clerks must receive special information, such as Sales Manuals etc. Many advertisers actually make up standard counter and window displays, photograph them and send the pictures to dealers. Others offer practical suggestions on how to sell the product, how to display it.

It may be advisable for the advertiser to prepare printed matter for the dealer to distribute to his customers: small folders, which the dealer may insert in the envelope with his monthly bills to customers, or display on his counter, advertising mailing pieces which he may send out to his own mailing list, sample ads with mats or cuts for him to use in local advertising. All of these things may do much to help the sale of the product after advertising has begun. How far the manufacturer will go in preparing and distributing such merchandising aids will depend upon the size of his advertising appropriation, and the possible popularity of his product.

Certainly if a big national advertising campaign is con-

templated, the manufacturer will not only want to merchandise his product to the dealer, but will want to merchandise the advertising campaign as well. In other words, he will wish to inform the dealer, by direct mail or trade paper advertising (see Chapter IV), as to plans for bringing the new product to the attention of people in all parts of the country.

Be it noted in passing that many smaller manufacturers with limited appropriations confine their entire advertising campaign to the dealer, who, in turn, will have to be the one to inform customers. In this connection, the reader may recall that in some retail store his attention has often been called to a particular can or box or bottle, bearing a label never seen before. Many of such products are in the "just as good as" class and some of them are actually as good as or even better than the advertised article. Some special inducement—usually a larger margin of profits—must be offered to dealers to push this kind of merchandise. The "laborer is worthy of his hire."

Another advertising feature, anteceding public announcements to consumers, is the effective design of a trade mark and the selection of a trade name. Government regulations are very definite as to just what can and can not be registered as a trade mark. Discussion of this interesting subject is deferred until Chapter XIX.

QUESTIONS

- 1 List the preliminary steps which should be taken before the actual advertising is prepared.
- 2 What is "research" and how important is it to the success of an advertising campaign?
- 3 What procedure would you follow in making a market investigation for a product?
- 4 From what sources can marketing data be obtained?
- 5 What is meant by a "sample" in a market survey?
- 6 What is meant by test campaigns?
- 7 Why is the design of the package for a product important?
- 8 What factors would you consider in designing a package for a breakfast food?
- 9 What help should an advertiser give his dealers?

CHAPTER III

HOW TO REACH THE CONSUMER

ADVERTISING research can tell us much about potential consumers—the potential market. But how shall we get information to these people? How shall we persuade them that our product meets their needs? To know beforehand just what means we shall use to reach our potential customer will have a vital effect on the technique used in preparing the advertising message. Methods of presentation vary widely. Radio in this respect, differs fundamentally from the magazine or the newspaper.

Different media—The first task is to select the medium (plural *media*) for carrying our advertising message. The second, to prepare the message to fit that medium.

Following is a list of different kinds of media.

- 1 Newspapers
- 2 Magazines
- 3 Radio
- 4 Direct Advertising
- 5 Television
- 6 Street car cards
- 7 Poster panels and outdoor signs
- 8 Novelties (blotters calendars matches)

Great wastes of advertising dollars can result from a careless selection of the vehicle of publicity. Some of the finest and most dynamic advertising messages have fallen short of their mark because they were placed in the wrong media—because they were not specifically adapted to the particular medium used. Dr. Hugh E. Agnew¹ has formulated the following excellent questions which the prospective advertiser should ask in trying to select the most effective medium for an advertising message.

¹ H. E. Agnew *Advertising Media* p. 61 Van Nostrand N. Y. 1932

(a) How many people is it desired to reach and where are they located?

(b) Is the message timely or long and does it require illustration?

(c) How much money is available for the campaign?

(d) How much does it cost to reach each possible buyer through this medium?

(e) What is the prestige or impressiveness of this medium?

For example, if a very few people are to be reached, the United States mail may be the best medium. On the other hand, advertising may be dispensed with, and salesmen sent to deliver the message. For instance, one large manufacturer of automobile hardware asserts that he has only sixteen potential customers and they are among the automobile manufacturers. Obviously salesmen and personal letters are all he can economically use. Should he decide, however, to sell his hardware to garages or even the consumer, his selection of media will be different.

As to the location of potential users, if they are all in one section of the country, or even in one city, some medium which circulates in that section only will be the most economic selection—a newspaper, for example, certainly not a national magazine with large circulation in sections where no selling effort is to be made.

As to the message, if it is to be long (for a new product or a new use), if much educational advertising must be done, or the product bought after much deliberation, bill boards and car cards will not be considered as the principal media, but rather newspapers and magazines. If illustration is important, if the eye must see the product, radio will not be effective, even though a product or a package may be vividly described in words. If the story can be told in pictures bill boards and car cards may be found effective. A very limited amount of money to spend might restrict the selection of media to direct advertising (printed folders, etc.), where even a few hundred dollars may be spent to advantage. In many cases, more than one medium may be used effectively to reach the consumer. When the advertising appropriation narrows this selection down to one, the cost to reach each possible buyer may be the determining factor.

Prestige must be considered. Some authorities for example claim that magazine advertising lends more impressiveness to a product than does advertising in other media. Certainly a crudely printed handbill thrown on a doorstep (a form of direct advertising) cannot be compared in prestige to a well-executed advertisement in a magazine or newspaper. The tone or quality of advertisements also plays an important psychological role. Media carrying advertisements featuring doubtful products making exaggerated claims or quoting excessively low prices will create an unenviable atmosphere.

Selection of media—To select media intelligently we should know something about the potential consumers' reading and listening habits. At what time of the day do they read or listen? What is their mood? These facts or probabilities should determine not only the selection of the medium itself but the individual units (for example one newspaper or one particular magazine in preference to others). Readers who purchase a certain type of product may not patronize one class of magazines or newspapers so much as another. Knowledge of the social level of subscribers to a periodical is invaluable to prospective advertisers.

When ample funds are available more than one medium may be used to advantage or more than one unit in each medium (several newspapers for example in a single city). Very often the type of product determines the medium or the selection of units within that medium. The advertising man should maintain a liberal point of view in connection with media and weigh carefully all the factors bearing on an intelligent selection of them.

Fortunately each medium has through its individual units prepared comprehensive data as to the type of readers, their incomes, who they are, where they live, and the like. This makes comparison of individual newspapers, individual magazines, etc. a simple matter. In regard to the relative effectiveness of different media, however, the task becomes more difficult. There is no one sure yardstick. Although circulation has been used, this guide is by no means infallible. Will a better selling job be done by an advertising message on billboards seen by 100,000 people or in a newspaper or a magazine

with 100 000 circulation or heard over a radio station with 100 000 *potential* circulation?

Furthermore the actual meaning of "circulation" in each of the media is basically different. Publications can definitely inform the advertiser as to just how many copies of the advertisement will be printed. How many of these will be read, of course, depends on the effectiveness of the advertisement itself. Bill boards and car cards can tell the advertiser approximately how many people will pass a given sign or travel on a given transit line. How many of these are duplicates or how many actually look at the signs cannot be determined. Radio executives cannot forecast definite figures regarding the number of listeners, they do know, of course, approximately how many radios are in the locality served by some one station and thus how many radios can be tuned in upon a program if listeners so desire. But how many radios will be out of service, how many families will be away from home or otherwise engaged can be only vaguely approximated.

Other yardsticks reasonably effective in selecting media are (a) results obtained by other advertisers (b) number of advertisers using the media, (c) amount of increase in the space or the time used—the assumption being that an advertiser would not continue to use a certain medium year in and year out or increase his space or time unless he was getting results. If the size of the appropriation is ample, a small test campaign in each of the media under consideration may assist in final selection. Keyed or specific offers in the same town in one newspaper, over one local radio station, or by mail to a list of selected names often give comparable results. A keyed offer is one in which means are taken to tie the inquiry to the advertisement which created it. Thus "Ask for bulletin A7" or "Write Desk D4". Replies from the same advertisement in several publications can then be credited to each.

Duration of advertising — The length of time an advertisement will remain before the potential consumer differs greatly for different media—the life of the advertisement as it is called. Magazine advertisements have the longest life, 30 to 60 days or longer. Replies have come in a year or more after an advertisement has been run. Newspapers are next. The

weeklies keep an advertisement alive for a week or more, dailies, a day or less. Someone has said that nothing is older than yesterday's news, the same applies to yesterday's newspaper advertisements. Radio has the shortest life. The "advertising pages" of radio turn but once, they never can be turned back. The consumer must be before his radio, have it tuned in to the message, and be in a listening mood or the message is gone forever.

Literacy, too, is an important factor in the selection of media. Magazines demand the highest standards of literacy, newspapers next, sign boards and car cards, which depend greatly on their pictorial value, a lesser standard of literacy, and radio none at all. With the radio, to understand simple English, is all that is required—not that radio is devoid of "class appeal," as will be pointed out later.

Timeliness—Timeliness of media may often be a factor in selection. A few hours suffice to get an advertising message to millions of newspaper readers. Magazines require more time, the great national publications sometimes as much as five weeks to two months to place the advertisement, not to mention the time necessary to prepare it. Radio requires from a week to ten days to contract for and place an advertising program. In the case of an existing air program, of course, the advertiser can change his message at a moment's notice. Radio is the quickest way to get a message to the masses. News can be disseminated more rapidly by radio than by newspapers. The results of a prize fight become known almost before the echoes of the bell have died away.

Large advertisers will find an intelligent combination of several of the media most effective for a complete and successful campaign. A caution here is necessary. If several media be selected, or even several units of one medium (three magazines, for instance) duplication is probable. In some cases, this repetition may be well worth the cost. However, advertisers with limited appropriations prefer to spend the extra money reaching that many more readers.

Purchasing power levels—Social levels of the buying public may next be considered—"mass and class." Which is wanted in a circulation, quantity or quality? Bill boards and car cards reach a mass circulation, it costs their readers noth

ing to look at them. Large national magazines selling at five cents reach a higher class, magazines selling at twenty five to fifty cents, generally speaking, a still more opulent group. With newspapers, on the other hand, the quality of circulation is affected not by the price per copy but by the editorial and news presentation.

Radio lays claims to both quality and quantity circulation. Its use is now so universal that this claim seems well founded. Just as in the case of the newspaper, the kind of program determines the kind of listener. We may well doubt whether the cost of reaching a 'quality group' over the radio compares favorably with that required to reach the same group by other methods such as, for example, a 'quality circulation' magazine.

In the case of the first three items on the media list (newspapers, magazines, and radio), the advertiser's problem is further complicated by the necessity of selecting not only the medium but the separate unit or units in that medium as well. There are, for instance, hundreds of good magazines and hundreds of good newspapers, many good radio stations, and several national broadcasting chains.

Verifying 'circulation.'—As an aid in selection, in the newspaper and magazine groups, the reports of the Audit Bureau of Circulation and the information furnished by the Standard Rate and Data will be found invaluable. The Audit Bureau of Circulation is an independent bureau formed to audit and analyze facts concerning the circulation of member publications. Findings are entirely factual, no mere opinions are presented. The Standard Rate and Data service costs \$80 per year. Virtually all publications, whether subscribers to Audit Bureau of Circulations or not, are listed here with rates, circulation mechanical requirements, closing dates, etc. For newspapers, trading area information is included about the cities in which the newspapers are located. For magazines, geographical distribution of readers and subscription lists are given by states.

The Audit Bureau of Circulations covers only publications having a paid subscription price. Its reports include information as to how the circulation is obtained, whether by newsstand sales or subscriptions, or by offers of premiums, club

rates, etc. The type of readers can often be surmised from the nature of the offers made to induce subscriptions.

As to publications which have a free circulation list (no subscription price) the advertisers will find the data furnished by the Controlled Circulation Audit valuable. This organization audits and analyzes facts concerning its member publications much as the Audit Bureau of Circulations does for its members. The Traffic Audit Bureau serves in the field of outdoor advertising much as ABC and CCA serve in the field of published media and the Broadcast Measurement Bureau is concerned with reporting on radio station "circulation." Information as to how the mailing lists are prepared, how many names are removed and added each month, a breakdown of the types of readers, etc., gives the advertiser a fair picture of the circulation of such media.

Media associations—Various publications also have certain associations of their own which set up standards for members. These associations include the Periodical Publishers Association of America (magazines), the Agricultural Publisher's Association (agricultural or farm journals), the Associated Business Papers, Inc. (business papers), and the American Newspaper Publisher's Association (newspapers).

A publication belonging to one of these associations is likely to be of a higher standard than is a non member. Also a publication which is a member of the Audit Bureau of Circulation or the Controlled Circulation Audit is likely to be more reliable in its circulation figures than one that is not—simply because such figures are thoroughly investigated by these bureaus.

As to radio there is the National Association of Broadcasters, an association which has set up certain codes of ethics and procedure for its members.

The National Outdoor Advertising Bureau serves in a like capacity for the sign board companies who are its members.

As a further aid—and a very important aid—in selecting the publications for advertising use, much can be learned about their readers by studying copies of the publications themselves. Editorial contents, the manner of presenting news, the features, will often reflect the mental caliber of the reader as well as his likes and dislikes. Advertisements will indicate the type of

manufacturers using the publication, the appeals the possible success with advertising particularly if the advertising contract be renewed

Many publications have extensive marketing and research departments and are prepared to furnish the potential advertiser with much valuable information regarding potential buyers. Newspapers sometimes assist an advertiser in getting window displays. Salesmen, too, are guided toward the best dealers. Occasionally when it seems difficult to choose between two newspapers the amount of service thus obtainable may be the determining factor.

All publications and radio stations furnish to potential advertisers, upon application, their standard rate cards. These are generally $3\frac{1}{2}$ " by 6" in size and contain rates, discounts, closing dates, mechanical requirements, special regulations, and restrictions.

QUESTIONS

- 1 List the different media for carrying an advertising message to the potential customer
- 2 In choosing an advertising medium, list five preliminary questions which should be answered
- 3 Discuss the various ways in which the different media determine their circulation figures
- 4 What is meant by the 'life of an advertisement'? How does it differ for the different media?
- 5 Is duplicate circulation advisable?
- 6 What service does the Audit Bureau of Circulation render the advertiser?
- 7 How does the Controlled Circulation Audit differ from the Audit Bureau of Circulation?
- 8 What is a 'rate card' and what information does it contain?

CHAPTER IV

MEDIA—THE EYE APPEAL

THE printed word, with or without pictorial support, may be regarded as 'eye appeal'. The spoken¹ advertising word or "ear appeal" has been developed in radio. "Eye and ear appeal" are now combined in the newest of major media, television.

Although fundamental principles, as outlined in this book, apply to radio as well as to the printed word, and although a particular advertising message may well be the same for all media, the actual presentation of the radio message is basically different. Consequently, discussions of "eye" and "ear" appeal from the media standpoint will be separately presented in this and the following chapter. Methods of adapting an advertising message to radio and television and of presenting them over the air will be outlined in Chapter XII.

Newspapers—The amount of money spent for newspaper advertising in 1947 was \$1,222,000,000, direct advertising \$148,000,000 and magazine advertising, \$492,900,000. The newspaper, because of its closeness to the public and the rapidity with which it can deliver an advertising message, will probably always lead the media field. There is scarcely a section of the country, or a trading area, which cannot be separately and effectively reached by the newspaper. Circulation varies from the few hundred readers reached by a small town local paper, to the millions reached by the large metropolitan dailies such as the *New York Times*.

There are 2,311 daily newspapers including Sunday papers published in the United States. With the weeklies and semi-

¹ The spoken advertising message in radio should in no way be confused with the spoken sales talk. The sales talk presupposes a strictly personal contact—a sales message directed to a specific individual (or a group of individuals).

weeklies, the total number of newspapers in the United States and Canada number about 14 000. An outstanding advantage of newspaper media is that they can be used to localize a manufacturer's advertising. Local dealers can be better tied into the advertisements and their co-operation more readily obtained. An advertiser, too, can select his market more discriminately. He can pick cities where he has distribution and concentrate his advertising effects in those sections.

Daily newspapers are divided into morning, evening, and Sunday editions. The advertiser, in making his selection, should consider the habits of the readers and whether his product will appeal more to readers of evening than of morning papers. More people take Sunday papers than dailies. How carefully they read the extensive contents of the average Sunday newspaper, especially in the summer months, may be questioned. Many authorities assert that, inasmuch as the morning paper goes to business and the evening paper goes home, men mostly read the former and the entire family, particularly the housewife, reads the latter. However, in large cities where so many women are commercially occupied, these prospective buyers can be reached also by the morning papers. In the better types of homes, too, the morning paper may be delivered and retained by the housewife to read. Society women may arise so late that they read the first afternoon editions, which in many cities come out as early as 11 A.M. Shoppers going to town will probably look over both the evening paper and the morning one. Reading habits differ in different sections of the country. The advertiser should make a very careful investigation before deciding between morning and evening papers. His product may demand an advertising message in both.

Examination of the newspapers of a city will generally show editorial and news offerings ranging from intellectual conservatism to the most crude emotional appeals. Often the greater sales possibilities for a given product will be found in one group or the other. Or perhaps it is desirable to use both the select and mass press as a medium, with two distinct qualities of presentation.

Sizes and rates—Newspaper advertising space is sold on the agate line basis. An agate line is a space measurement $1/14$ of an inch high and one column wide. Thus a 2 advertisement single column at 5 cents a line would cost \$1.40 regardless of the number of lines of type actually appearing. Line rates vary according to circulation; a small paper charging sometimes less than a cent a line; a large paper as much as fifty cents or a dollar a line. The small circulation newspapers often use the inch rather than the agate line as a space measurement.

Columns average two inches in width. A standard size newspaper is approximately 28 inches high by 8 columns wide; the tabloids 16 inches by 5 columns wide. Dimensions refer to the type size, not overall size which includes the white margin. Advertisements are generally referred to with respect to size as 28 lines by one column or 56 lines by two columns.

Rates vary not only according to the circulation and the prestige of the paper but also according to the amount of space contracted for. Thus there may be an open rate for a small amount of display advertising and lower rates when 1000 or 5000 or 10,000 lines are used a single year. Often special rates are quoted on a basis as high as 100,000 lines a year. Advertisers contracting for large space are billed at the prevailing rate for that amount of space. If they do not use all of it in one year they are short rated at the end of the year for the difference between the rate contracted for and the prevailing rate for the amount of space actually used.

There are also special added rates for preferred positions. These may include juxtaposition to reading matter which actually means that at least one side of the advertisement will adjoin a news-column or an editorial. Or at the top of the column next to and following reading matter entirely surrounded by it, etc. In the case of small sized announcements it is often worth while to pay extra rates to keep an advertisement from being lost among the big ones.

Generally newspapers differentiate between their charges for local and for national advertising. The latter in most cases is more expensive.

Common yardstick—To compare the cost of space in different papers whose circulation may vary greatly a common yardstick is the *mulline* which means the agate line rate for

reaching a million readers This is obtained by multiplying the agate rate per line by 1,000,000 and dividing by the given circulation of a certain newspaper Thus one with an agate rate of \$1 70 and a circulation of a million would have a milline rate of \$1 70 A newspaper with an agate line rate of \$1 70 and a circulation of 500 000 would have a milline rate of \$3 40 Other things being equal as to type of readers, prestige, and the like, the first paper would naturally be preferable It must be kept in mind that the milline is, after all, merely a means of comparing rates of papers with different circulations

Often newspapers cite their *maximil* (maximilline) and *minimil* (minimum milline) rates These words refer to the milline calculations when the lowest prevailing rate (large space rate) is used in computing the *minimil*, and the highest in computing the *maximil*

To obtain the insertion of an advertisement in a newspaper two steps are necessary (a) signing a space contract and (b) preparing and submitting the advertisement Each paper has its "dead line" or closing time for receiving advertising, after which none is accepted The dead line is generally but a few hours before the paper appears on the street The earlier the advertisement is submitted, however, the better the service given in setting it up and the more time for looking over proofs

Timing an advertisement—Since newspapers are so flexible a medium, an advertisement can be extremely timely Often, with products which sell best on a wet day or a cold day, advertisements can be prepared long in advance and given a "hold" order, and released when the weather is suitable This is called "spot" copy Thus a manufacturer of an anti-freeze preparation might wait until a cold snap should be forecast and telegraph his release to the papers in those sections of the country where the cold snap seemed imminent Another technical term is the "till forbid" order, which authorizes the publication to run a certain advertisement on specified days until requested to desist

Newspaper regulations and restrictions—Newspapers censor and regulate their advertising Often the amount of solid black to appear in picture and in type is definitely specified It is customary for the larger newspapers to specify the

minimum size of an advertisement which will be acceptable. Pertinent information can be procured from the Standard Rate and Data Service already referred to, or from the rate cards which will be furnished by publishers on request. Many larger newspapers publish booklets covering this phase of their work. An advertiser should study these carefully. Often much expense in making cuts and much time in revising copy can thus be saved.

The make up of the newspaper allows the advertiser to place his advertisement in that particular section read by the type of readers he wants to reach. Thus a food advertisement can be put on the woman's page, a sporting goods advertisement in the sports section, a financial advertisement among the financial news.

The disadvantages of newspapers are their extremely short life, their inability to select their readers, the probability of their being read hurriedly. It is very expensive to undertake national advertising by means of the daily press. The rough paper stock used makes the reproduction of pictures, except in line cuts or coarse screen (see Chapter XVI), difficult and the use of color impossible, except in special sections.

Magazines—General magazines in the United States in 1947 number 563 and had a combined circulation of 219,255,000 000.¹ Whereas newspapers cover a specific trading area such as a city, or a metropolitan section with its suburbs, the magazine reaches a far wider area. Many magazines have a national coverage. Very few cover only a single city and its suburbs. A magazine is therefore considered by an advertiser when his market and distribution compare favorably with the circulation coverage—unless the advertisement is of the mail order type which calls for a check in payment for the product or an inquiry which will be followed up by mail and turned into an order.

With the possible exception of some large national weeklies, a magazine is designed to please a particular class of readers. These can be divided according to sex, occupation, income, and the like. Thus an advertiser can select a magazine going to the type of prospects presumably most interested in his product, and prepare for them a special message. Farmers, plumbers, coal dealers, grocers, doctors, engineers, architects, children—these are a few of the many specialized groups or

¹ Periodical Publishers Association.

professions for whom special magazines are published. It is easy, too, for manufacturers to reach people interested in sports or hobbies such as golfing, yachting, home mechanics, interior decoration, fine furniture, greenhouses, gardening and flowers. It is generally conceded that magazine advertising gives prestige to a product. The better type of paper used in magazines enhances the effectiveness of presentation. Color can be adroitly used to stimulate desire.

Because most magazines do not specialize in news but offer articles and stories of a more or less permanent value, magazines are kept longer by readers and the effectiveness of the advertising may extend over a far longer time than just the month of issue. Monthly or weekly issuance is more common than bimonthly or quarterly.

Magazine rates — Space is contracted for on the basis of (a) so many issues a year or (b) so many pages a year. The first (a) may include a contract for 13, 26 or 52 issues in a weekly, 3, 6, or 12 in a monthly magazine. The second (b), a contract for 3 pages, 6 pages, 12 pages, the space to be used in any amount desired within a period of one year. As with newspapers, a discount is generally allowed when advertising is steadily continued or when a large amount of space is taken at one time. "Short rates" in this case apply as in the case of the newspaper.

The Standard Rate and Data or the rate card, already referred to, can be consulted for rates, costs, and mechanical requirements. Large magazines with big circulation use the *agate line rate*, but the basis of measurement is pages, halves, quarters, eighths, and the like. The *milline rate*, used in newspaper advertising, may serve to compare magazine circulation costs, the cost to reach a thousand readers, however, is a more common form of measuring expense.

In selecting a magazine for advertising purposes the following information is helpful:

1. The type and number of people to whom the magazine is distributed.

2. The location and the income of these readers. (For instance, one large national weekly issues information regarding the habitat of its million readers and shows the circulation going into the different income areas of each large city.)

3 The conditions under which the magazine is distributed (newsstand or subscriber circulations, etc)

4 The price of the publication (A higher price presupposes a reader of higher income) A magazine distributed through club offers and through the giving of premiums for subscriptions is considered to have the type of subscribers not so desirable as has a magazine for which the regular subscription price is paid

5 The character of the magazine both editorially and mechanically

6 What magazines competitors use for their advertising

7 The readers' personal reaction to the magazine (This can be ascertained by questionnaires and surveys Generally the magazine will have much of this information in its own files)

Classification according to "reader interest"

General magazines—Inexpensive magazines having a large mass circulation, in some cases exceeding two millions

Women's magazines—Editorial contents usually feature, styles, domestic economics, care of children, etc It is said that women either buy or influence the buying of almost 85 per cent of all general products Therefore, this type of periodical is effective for almost every type of consumer product

Class magazines—These cater to some specific group of readers as to interests, sports, hobbies, etc Upon the assumption that to have time for such interests, a reader must be in the higher income brackets, such publications have 'class circulation'

Business and administrative magazines—These discuss problems of some definite industry such as textiles, laundries, railroad transportation, etc Advertisers who sell exclusively to large industries, chiefly confine their efforts to these media The circulation of such magazines is naturally limited and the rate higher than in general magazines

Technical magazines—Publications catering to professionals such as power engineers, civil engineers, architects, doctors and dentists

Trade magazines—Publications destined chiefly for retailers Used mostly by manufacturers to sell the dealer either

a product or a consumer advertising campaign for the product

(Note In these last three classifications both the Standard Rate and Data and the Audit Bureau of Circulation subclassify the circulation to show not only where the circulation goes geographically but to how many of each type of reader)

Farm magazines and papers—These are devoted to the farmer's interests from both a vocational and an entertainment standpoint These magazines may again be subdivided into (a) national farm papers catering to people engaged in various types of farming throughout the country (b) sectional papers catering to farmers in a single state or in several states (c) special farm papers covering some particular branch of agriculture such as poultry fruit growing dairying etc

Direct advertising—The most widely used of all advertising media because of its scope and also because of its adaptability even to the most limited budget is direct advertising It has elasticity as well For example a folder may be sent to a selected mailing list of a few hundred or many thousands Direct advertising in many cases is not only effective in itself but may also be used to reinforce advertising in some other media Direct advertising may vary in bulk from a post card announcement or a handbill to a 2000 page catalogue or a pretentious folder in many colors Fundamentally it includes any such material the delivery of which is directly to the prospect and entirely controlled by the advertiser It may be sent through the mails (generally referred to as *direct mail* advertising) or delivered personally by salesmen messenger boys or dealers

Other media such as newspapers magazines poster panels are common carriers * of advertising Competitive advertising may appear on the same page or on adjacent bill boards With direct advertising on the other hand the advertiser knows that at least his competitor's advertising cannot arrive at the same moment or in the same envelope although it may in the same mail Therefore it is claimed for direct advertising that conditions are less competitive

As pointed out direct advertising has a wide use A small dealer may be able to have printed only a Friday list of bargains and have them distributed by his clerks to houses in his

* G B Hotchkiss in *An Outline of Advertising* p 409 Macmillan 1933

territory A manufacturer may use an inexpensive folder to acquaint the jobber and the dealer with his product and possibly with what he is doing to bring it to the attention of consumers Almost every product requires some kind of direct advertising, if it be only a description of the product, how to use it and why the prospect will want to buy it Direct advertising may be a single message or a prolonged campaign over the entire buying season Advertisers using radio have found direct advertising particularly effective in merchandising their product and program to the dealer and to the consumer

Direct *mail* advertising (direct advertising through the United States mail), in the case of the small manufacturer, may include nothing more than advertising letters, individually typed, mimeographed, multigraphed, prepared on automatic typewriters or reproduced by the photo lithograph process (See Chapter XVIII) They may be mailed first class, with the certainty that either the letter will reach the addressee or be returned to the sender, they may be mailed third class under special post office permits (see Chapter XIX, Post Office Regulation) Unless the advertiser has had previous experience, he should request his local post office to examine a sample before the mailing is prepared There are records of large losses borne by advertisers whose material has been refused by the post office because of the violation of some regulation Post office standards are quite specific, not only as to what may be mailed and how, but as to size, method of sealing, and the like

House organs constitute still another kind of direct advertising These are put out by the advertisers and made to imitate magazines or newspapers, on the assumption that readers will be more interested in them than in an obvious piece of direct advertising They also have the advantage of continuity, since they are sent out at regular intervals—generally once a month Their main content should be informative, educational, or entertaining with little direct advertising If the house organ is destined specifically for dealers, the literature will devote itself largely to such matters as how to sell the product, how to display goods, etc., if for consumers, the chief topic of discussion may be how to get the best out of the

product The less selling pressure in a house organ, the more likely it is to be read and enjoyed

Selective mailing lists—Fundamentally, the success of direct mail advertising consists in getting it to the right person The most powerful sales appeal, presented in the most effective way as to layout and color, may be entirely worthless if sent to a person who never can be a user of the product The geographical location and the income of the recipient should be considered He must be located in a territory where the product can be purchased and he should have the means to buy it

No pains should be spared in compiling a list of addresses Many failures in direct advertising campaigns have been traced to carelessness in this respect If house to house distribution is to be made the locality and the type of houses should be carefully chosen If the United States mails are to be used, care is necessary in the choice of names, addresses, etc The best mailing lists are those of the advertisers' present prospects and users as collected from the company books and salesmen's reports On such lists almost every name is a potential prospect The next best type is a general list prepared by a company specializing in such compilations Lists may include, for example, automobile owners, manufacturers of a certain type of product, business men, plumbers, architects, dealers, jobbers, and the like In the case of dealers and manufacturers the ratings may also be furnished

Lists also may be made up from directories (telephone or otherwise), from official records of births or marriages, building permits, licenses, etc Mailing lists may be grouped alphabetically, geographically, or according to credit ratings, or size of concerns Lists should be continually checked to remove "dead" names and to add new ones Where first class postage is paid, the letters returned as non-deliverable should be immediately examined as to address accuracy or removed from the list Where third class mail is used, the envelopes should have printed on the front upper left hand corner under the address "Return Postage Guaranteed" which will then allow the post office to return undeliverable letters—at two cents apiece Arrangements can also be made with the post office to correct

lists and forward third class mail to the new addresses of people who have moved. The post office itself will furnish details on this type of service.

In mailing direct advertising, it is important to arrange that it shall arrive at a propitious time. This will depend on the type of person and the distance to be traversed. It is generally admitted that Saturday is a poor day for direct advertising to arrive, especially in a business organization. The first of the month is likewise unsatisfactory because of the number of bills in the mail. A little study of the habits of recipients will often solve this problem for the advertiser.

Outdoor advertising — This mass appeal medium includes poster panels, painted signs, and electric displays. Here the advertiser cannot so surely pick out his type of readers as he can with other media. But he can select locations, when available, in high income localities and thus get a certain amount of class circulation.

The advertising value of outdoor signs depends primarily on their location, the utility of which is determined by the number and characteristics of the people who pass by. Other factors are size, position, angle to the traffic flow, visibility or distance from which the signs can be seen when approached, and the speed of the reader in passing them. Too many signs on one location reduce effectiveness, single or detached signs have greater individuality and attention value. Because of the mass appeal and the short time during which the passing public sees the sign, the effectiveness of an advertising message depends greatly on pictorial effect. Words should necessarily be few and easy to read from a distance. The entire message should be simple and easy to grasp.

Companies which sell outdoor advertising operate in approximately 17,000 cities and towns throughout the country. Nationwide organizations with their own plants in many of these cities can place the same message in all of these cities and towns, or in a single city, or a section of a city.

Circulation, the yardstick for measuring the effectiveness of an outdoor sign location, depends on the intensity of the passing traffic and the trading habits of the locality in which the sign is placed. Complete coverage of all important arteries of travel is to be preferred to a needless duplication of signs on a

heavily traveled artery To give the advertiser dependable and uniform figures on this circulation, the Traffic Audit Bureau, Inc., was organized in 1934 This organization functions for outdoor advertising as the Audit Bureau of Circulation functions for magazines and newspapers It directs and supervises the actual counting of people who pass within view of the outdoor signs belonging to its members It secures separate figures for pedestrians, automobile passengers, and street car or bus traffic, thus giving an indication of the type and quality of circulation

Gross circulation figures are weighted and reductions made to secure effective circulation (one half pedestrian and automobile traffic and one quarter street car and bus circulation) This effective circulation is further weighted to allow for limitations in space position distance to right or left, height, angle of panels, length of time the average person moving in the traffic stream would have to read the advertising message, etc The result is Net Advertising Circulation—audited and certified by the Traffic Audit Bureau These figures are kept up to date by an annual re audit of all member plants

Poster panels and painted signs differ in several important respects Poster panels are sold as a market coverage, their total circulation representing the general buying power of the entire market Poster panels are made up of printed or lithographed sheets 28 by 41" pasted lengthwise on 24 sheet panels (4 high and 6 wide), 8 8 by 19' 6" or on 3 sheet panels (3 high) 41" by 82" With the white border and the green frame the total overall size of these panels is 12 by 25' for the 24 sheet and 4' 10" by 8' 7" for the 3 sheet These panels are uniform throughout the country They are sold in "showings" consisting of a certain number of regular panels and a limited number of special panels The special panels are in better positions and generally lighted with reflector electric lights

Painted signs are normally sold as individual units rather than as complete showings A single location may be located at a point of intense circulation and have extraordinary advertising value While poster panels are uniform in size, painted panels have many standard sizes They may vary from the metropolitan railroad bulletin located adjacent to large cities, which is 18 high and 72' long overall, to the small standard

painted signs on town walls which may contain less than 200 square feet. Because of their preferred position and the cost of painting them, this type of sign is not changed so often as the paper poster type.

Electric display signs are generally built on a still more

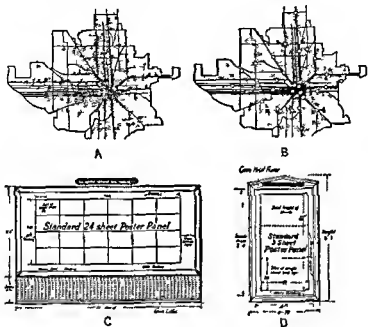


FIGURE 7 PLANNING FOR OUTDOOR ADVERTISING

- A. Traffic flow chart showing retail outlets and density of traffic in Indian apols
- B. Poster advertising (circles) for same city, arranged to meet maximum traffic flow
- C. Make up of typical 24 sheet Poster Panel.
- D. Make up of typical 3 sheet Poster Panel.

(Courtesy of the General Outdoor Advertising Company)

permanent basis, may have moving electric lights and continuous markers. Because of their cost they are economical only when placed at points of intense circulation. At such a location for instance, as Times Square, New York City, where it is said a million people pass in a single day, their cost may be comparatively low—20 to 30 cents per thousand circulation.

Some of these signs are more than a city block long and more than fifty feet high. A type of electric sign becoming increasingly popular is the motograph, which displays a running message of 400 letters.

Car cards—As the name implies, these are advertising cards displayed in railway trains, subway, elevated and surface cars, and buses. Their value depends upon the type of people who read them and the fact that the cards are nearer to the point of purchase than many other forms of advertising. Because of their limited size, they are not effective where much selling 'talk' has to be done. They are more often used to supplement other forms of advertising—to act as reminders. Pictorial presentation and a short message are the rule here as with the outdoor signs.

Until recently the standard car card size was 11 inches by 21 inches, thus giving all advertisers an equal chance for display. During the summer of 1935, the double car card appeared in New York City (11" by 42"). This new size not only furnishes ampler facilities for pictures and messages but likewise gives the user a marked advantage over competitors who may employ the smaller size.

Novelties—Direct advertising of this type consists of blotters, calendars, package inserts, novelties, etc. With the exception of package inserts, these media serve chiefly to create good will and to keep the advertiser's name before the prospect. They are often the only type of advertising a small dealer can afford. Motion picture houses and advertisers on the radio have used novelties effectively to get direct response. George B. Hotchkiss, in his *Outline of Advertising*, lists the following criteria in selecting a novelty as a vehicle of advertising.¹

- 1 It should be continuously useful
- 2 It should be suitable for a conspicuous position (on the desk or wall or in the pocket)
- 3 It should be appropriate to the advertiser's product or service
- 4 It should not present the name and message too obtrusively
- 5 It should be distinctive

¹ G. B. Hotchkiss, *An Outline of Advertising* p. 475 Macmillan 1933

Naturally its cost must be in keeping with the advertising possibilities and its quality such that it will not create ill will by failing to serve the prospective buyer

Samples — Samples may well be considered a part of direct advertising if accompanied by an advertising message which overshadows the sample itself. Whenever people are given something for nothing the advertiser must be sure at least that they get with it an abiding memory of the name of the manufacturer. Samples may be distributed by dealers at their stores, by demonstrators at dealer stores, by salesmen, by house-to-house crews.

Samples are best given away in those districts which contain a maximum number of prospects. Gifts of this sort naturally should not be made before there are ample supplies ready for sale, once the public's desire is stimulated. Distribution of samples should be confined as much as possible to prospective buyers. Whenever feasible the sample should be accompanied by some kind of sales message printed or otherwise.

QUESTIONS

- 1 What are the advertising advantages and disadvantages of newspapers? Magazines? Direct advertising? Outdoor advertising?
- 2 List three products you would advertise exclusively in morning newspapers. In evening newspapers.
- 3 How is newspaper advertising sold?
- 4 What is meant by the type size of a page?
- 5 What is the "mulline"?
- 6 What is the difference between direct advertising and direct mail advertising?
- 7 What is the difference between a poster and a painted signboard?
- 8 Are all car cards of the same size?

CHAPTER V

MEDIA—THE EAR APPEAL

RADIO the ear appeal medium is made up of individual stations regional networks and national networks The basic unit of the radio broadcasting structure is the individual station Individual stations are the building blocks out of which networks are made The networks are service organizations which provide individual stations with programs that they could not otherwise obtain and make it possible for advertisers to reach simultaneously large sections of the country with but a single broadcast from one station The networks are made up of a large number of individual stations permanently connected by telephone Some of these individual stations are owned by the networks but most of them are independently owned and are affiliated with the network on a contractual basis

Decision of the advertiser as to use of individual stations regional networks or national networks depends upon the extent of his market the relationship of radio to his entire advertising campaign and other considerations peculiar to individual situations Use of individual stations in addition to permitting the small advertiser and the advertiser of products having a limited distribution to take advantage of the radio medium gives maximum flexibility However network broadcasting offers many advantages in addition to wide market coverage For example coverage obtained through a national network is less expensive than comparable coverage attained through the use of individual stations broadcasts can be made from large centers of population where good talent is readily obtainable, quality of program is uniform throughout the advertiser's market and changes in programs can be more easily made

Answers to questions concerning the mechanical equipment of the station the market area covered the standing of the station in the community competition from other stations and

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rates are frequently sought by the advertiser in his attempt to evaluate radio stations prior to making a selection among the number from which he might choose. Among the specific questions that might be raised are the following —

Mechanical equipment of the station—

- 1 What is the power of the station?
(Power is given in watts. A 50-watt station is a small local one. a 50 000-watt station is a powerful one)
- 2 What is the wave length?
(Wave lengths are given in meters)
- 3 Is the wave path cleared?
(No other station in the country with the same wave length)
- 4 Can the station be depended upon to give continuous service?
(The type of equipment it has and whether it has duplicate equipment to switch in if something goes wrong with the equipment in use)
- 5 Does the station have facilities to put on special features?
(Remote control and electrical transcription equipment)

The market area covered—

- 1 Is the listening area covered by the station one that contains the right type of prospect?
- 2 Is the area a potential market for the product in terms of wealth, income and distribution?
- 3 What is the percentage of radio homes in the area claimed by the station?

Station personnel—

- 1 What type of technicians does the station have?
- 2 What type of managers, announcers and other employees does the station have?

Type of programs carried—

- 1 Are the sustaining programs of a type that will interest and hold listeners?
- 2 Are present advertisers the type with which one would want to associate his product?
- 3 Is there a censorship over advertising statements and offers?

Standing of the station in the community—

- 1 How does the station stand in its own community?
- 2 What do listeners think of the station?
- 3 Do local newspapers carry its programs?

Other station competition—

- 1 Are many other stations in the same territory?
- 2 Do other stations carry better type programs?
- 3 Who is advertising on the competing stations?

Rates—

- 1 In comparison with the station's claims and the offerings of other stations how do rates compare?

Programs—Programs may be transcribed or they may be live talent. If transcriptions are used the advertiser must identify the program as transcribed except in cases where the transcription is used to obtain sound effects and incidental music. The transcribed program may be made from a live talent show which is broadcast at an earlier hour or it may be made from material obtained from a transcription library. On the whole, transcriptions are not as popular with the radio audience as live talent broadcasts.

Live talent broadcasts can be developed by the advertiser or his agent, or they may be any one of several types of remote control broadcasts such as baseball games, dance music etc., which are picked up by the radio station from locations outside of its own studios. The advertiser may also use service broadcasts as a form of live talent program. These include weather reports, stock market quotations, newscasts etc. Still another possibility for the advertiser is the purchase of a ready made and going show put on by the station as a sustaining program.

Timing the radio program.—Time of listening is an important factor. Maximum listening seems to occur between seven and eleven in the evening, eight to ten being the highest. Daytime hours, however, can be very effectively used to reach the housewife—the cost generally being about half that of the evening hours. For farmers, the early morning hours have been found very effective, also noontime. Listeners show a

preference for certain evenings of the week, Saturday and Sunday evenings seeming to be the most popular. In many sections of the country listeners have their favorite stations. The outdoor life of summer materially affects radio "circulation." Furthermore a nationally popular program may easily draw a large percentage of listeners away from other stations and programs.

Radio advertisers definitely choose their hours to reach definite classes of listeners. Morning and afternoon programs effectively reach the housewife, for then her selection of program is not influenced by the rest of the family. Advertisers report fine results in getting their story to women during these hours. Late afternoon just before supper (up to 7 P M), find the children at the radio. This is due partly to the child's habit of being home at mealtime and partly to the many famous children's programs during the past few years which have made the little ones alert to listen in. From 8 to 11 P M is admittedly the best time to reach the family groups as a whole. Programs broadcast during this period are generally those which appeal to father, mother, and the older children alike. Most of the popular evening programs have been intentionally addressed to a broad group of people of varying ages, and the effectiveness of the plan is generally proved by the sales results obtained.

Number of listeners — Radio, when its entire "circulation" is considered is strictly a mass medium. High and low, educated and illiterate, all seek entertainment from the air. Where this mass circulation is not desired by a radio advertiser, he has but to build his program to attract the group of listeners that contains the most potential prospects for his product, to place his program at an hour when most of this class are available to the radio and select a radio station or radio stations that most effectively cover the market he wishes to influence. A manufacturer of fertilizer, for example, to select owners of homes with gardens and lawns, built his program around a personality (The Master Gardener) who discussed gardens and lawns and gave definite information on how to make them successful. Obviously, the apartment house dweller would soon turn off this program. But the manufacturer was assured that those who did listen were potential buyers of his product.

Audience Measurements—Radio circulation may be stated in terms of the station's potential audience or of all the people who own radio sets within the radius covered by the station or more accurately, it may be stated in terms of the people who actually listen to the station. Of course, the number of people who listen at any given time will depend to a great extent upon the program being broadcast. An important address by the President of the United States might result in a listening audience that would closely approximate the potential audience. On the other hand, most programs will fall far short of attaining so large an audience. The time of day or night that a program is put on the air also is a factor that helps determine the size of the listening audience.

The Broadcast Measurement Bureau (BMB) is a recently formed organization which is concerned with measuring radio stations' actual audiences much as the Audit Bureau of Circulations (ABC) is concerned with auditing and verifying the circulation claims of newspapers and magazines. The Broadcast Measurement Bureau considers one week as a cycle of broadcasting time and measures as a station's circulation, the families that listen to that station at any time during such a cycle. Listenership is determined by applying to the potential audience, the percentage of those homes actually tuned in to the station in question at least once a week.

The popularity of individual programs as distinct from the circulation of the station can be determined in terms of "fan mail" received or more accurately by the program's Hooper or Nielsen rating.

C. E. Hooper, Inc., employs the coincidental telephone method of checking program popularity. A number of homes, the exact number depending upon the length of the program and the number of Hooper cities involved, are called by telephone during the last 13 minutes of each 15 minute broadcast period. The total number of homes telephoned is regarded as 100 per cent and the number listening to any particular program is expressed as a percentage of the total and represents the popularity percentage of that program.

A. C. Nielsen Company employs a mechanical device called the "audimeter" for rating program popularity. The audimeter is installed with the permission of the owners in radio sets and

records all of the times the radio is turned on or off and the stations to which the set is tuned. By a study of the records made by this machine an accurate picture may be obtained of audience reaction to various radio programs.

Preparing the public for a radio program.—A characteristic of radio, not sufficiently considered by advertisers, is that a listening audience for a sponsored program must be built up. Regular listeners (often a doubtful factor) are not enough. Nor are the chance "shoppers across the dial" who stumble upon the program sufficiently numerous to develop a large audience quickly. No motion picture nor stage show can be presented to a large public without being announced in advance. Just to depend upon the audience that would normally drop in to see any moving picture or theater production would be fatal to the box office. Radio is no different. A new show on the air can expect on the first night only those "air shoppers" who restlessly dial from program to program. The number will be small, especially if well known programs are playing on adjacent stations. Therefore a radio show should be "sold" in advance to the public and to the dealer, who in turn will "sell" it to his customers. Thus, on the opening night, the familiar "standing room only" sign can be hung out—at least for the studio audience.

There is much preliminary work to be done to build up this ready made audience for a new program. This is called "merchandising the program to the public" and has a marked effect on the early pulling power of a program. Merchandising generally consists of telling the public about the program through advertisements in other media such as the radio page of a newspaper, in magazines or on car cards and bill boards. One large national advertiser actually used a full page in color in a national magazine merely to herald the opening of a new one-hour radio show. A fundamental principle of advertising is that, other things being equal, extra circulation is worth paying for. This is vividly exemplified in radio.

There are other supplementary methods of increasing circulation—furnishing the dealers with window and counter display, tying the radio offering and the product together, giving the dealer printed literature to distribute to his customers, using direct mail, etc. One large milk company, putting on a new air

"show," announced it to customers by placing a paper collar on each milk bottle delivered, which told of the coming show, its opening date, and the attractions featured "Merchandising the show" to both listener and dealer can be successfully done, not only to open a radio program, but throughout its existence on the air

Of course, any good radio program will eventually work up its own following, but the process, unsupported by regular merchandising, is slow. Often the small returns obtained from opening night offers on the radio may be traced to insufficient preliminary publicity for the program. This relation between the length of time that a program has been on the air and its popularity, emphasizes the importance of continuity in a sponsored radio program. Not only must it appear at the same day and hour, but it must have a definite program policy—a continuity of plan and artists. Artists with a following of their own are invaluable. Listeners associate artists, program, and product, good will is thus established. The same is true with certain popular announcers.

Often it is more economical in the long run to establish in the public mind not so much the artist, but an association between the product and the type of program. Featuring an orchestra, for instance, rather than its leader by name, protects the advertiser should the orchestra leader demand an exorbitant increase in salary, or should a switch in orchestras become necessary.

Distinctive or novel programs also build up a large following. Certainly with so many popular programs long established on the air during the evening hours it becomes increasingly difficult to provide something new which will wean the public from their favorite pastimes. Stations, too, have their regular following. Surveys have shown that as many as 75 per cent of those interviewed favor one or two regular stations. Having a favorite station, however, does not mean that the listener never "shops around the dial," nor does it mean that he will not need to be told in advance of your program.

Unlike newspapers and magazines, the radio will sell to an advertiser virtually any of its sustaining features (editorial content, as it were). Often when an advertiser wants a ready-made listening audience, the purchase of one of these sustaining

programs (provided they fit the product) assures an early program response. For instance, a western meat packing company came into the New York market with a corn beef hash. The company selected a morning exercise hour on a popular station. Here there was not only a ready-made following, but one which in addition consisted of people who were its best potential customers—those interested in health and whose exercise in the morning gave them a corn beef hash appetite. No medium other than radio was used, yet approximately 17,000 dealers handled the product and the sales in the New York metropolitan area were very successful financially.

Rates—For detailed information as to radio rates, station coverage, chains and the like, the reader is referred to the rate cards put out by the radio stations themselves or to the condensed information in the radio edition of the Standard Rate and Data Service previously mentioned. The rate cards give time discounts, cost of time units, the service facilities of the stations, regulations and restrictions, and often mention the sustaining or other features which are for sale, such as cooking-school hours or woman's hours, where an advertised product can be tied in at a given rate. Many stations have included these data and very comprehensive market and listening area surveys in special, elaborate books which may be had by potential radio advertisers. For detailed discussion of the preparation of the radio program itself and something of the mechanics of radio as affecting the building of a successful program, see Chapter XII.

Television—With the development of television the advertiser has been provided with a medium that makes both an appeal to the eye and to the ear. In so doing television promises to become one of the most powerful forces yet used in advertising. At present, there are 1,180,000 television sets in the United States about three quarters of which are located on the Eastern seaboard in large cities and their suburban areas. This concentration of set ownership limits the effectiveness of the medium for some advertisers but it is a situation that probably will be quickly overcome. Already 31 major markets have television stations and other means are being developed for extending television coverage. The fear held by some advertisers of

popular priced articles that television, because of high cost of sets, would be a medium for the upper income brackets only, has been largely dispelled by a recent survey that showed that set ownership is large among the middle and lower income groups

More and more large advertisers are turning to television. For example, the advertising budget of a manufacturer of electrical appliances contains an appropriation of over one and one half million dollars for television during 1949 and a manufacturer of a popular priced automobile plans to spend over one million dollars on this medium this year. There is little doubt that as set ownership increases, as larger areas of the nation are brought within reception range, and as costs of programing and telecasting are reduced television will take its place among the major advertising media.

QUESTIONS

- 1 What is meant by radio 'circulation' ?
- 2 Define (a) a sustaining radio program, (b) a sponsored radio program
- 3 How is a 'listening audience' built up for a sponsored program ?
- 4 In selecting a broadcasting station for advertising purposes, what seven factors should be considered ?
- 5 How can a radio advertiser be sure of reaching a selected group of listeners ?
- 6 Discuss daytime and nighttime broadcasting hours as to their (a) cost, (b) advertising effectiveness
- 7 How does radio measure its *potential* circulation ?
- 8 What is "spot" broadcasting ?
- 9 What is meant by "merchandising" a sponsored broadcast program to the dealer ?
- 10 In what units is broadcasting advertising sold ? And what is the comparative cost ?

CHAPTER VI

THE CONSUMER—HIS BEHAVIOR

It is one thing to know where the consumer is located and our means of carrying a message to him, but quite another to know how the consumer will react to our message and our product. Psychology gives us a true picture of the consumer's behavior. Applied to advertising, psychology tells us his wants and his desires, his habits, his group behavior, the appeals that are likely to move him to action.

Applied psychology—Further, as pointed out by Lucas and Benson in *Psychology for Advertisers*¹ the psychology of advertising searches out such values as the attention which will normally be accorded a certain color, or the ease with which a slogan may be learned and remembered. Psychology determines the ease of reading and the pleasantness aroused by a certain type face, length of printed line, or frequency of paragraphs. Psychology strives to measure the 'feeling tone' which is left with the reader in reaction to an advertisement or a feature of it."

For practical purposes it is sufficient for the advertiser to know that the consumer is a bundle of wants, dominant or temporary, and that if he, the advertiser, can furnish in his product or service the means of satisfying these wants, the psychology of his advertising is sound. He will, however, still have to know how to choose an appeal strong enough and close enough to the consumer to make him actually feel these wants sufficiently keenly so that he will desire the product and provide means to purchase it.

Classification of wants—The advertiser will find these wants divided into two classes: (a) native or inherited wants or needs and (b) acquired wants or needs which are developed by the individual himself and usually associated with some oh

¹ D. B. Lucas and C. E. Benson *Psychology for Advertisers*, p. 8. Harpers, 1930.

ject. Thus, a native want might be man's craving for emotional excitement, an acquired want, his wish to attend motion picture shows

E K Strong, Jr.,² lists these native (and native social) wants as follows :

NATIVE WANTS

To eat	To avoid disgusting objects
To hunt	To be doing something all the time
To acquire	Man wants emotional excitement
To collect	To be seeing, hearing, smelling, tasting, or feeling all the time
To possess	Wants a certain amount of mental activity
To escape from pain and suffering	To overcome interference

NATIVE SOCIAL WANTS

To be with others	To be submissive to and follow a leader
To watch others	To love an individual of the opposite sex
To be noticed by others	To love children
To show approval or disapproval	
To dominate others	

Acquired wants, as just pointed out, are those developed by the individual himself. They are developed by the experience of living, by education, even by advertising itself. They will vary according to the experience of the individual. Thus, a Tennessee mountaineer will not have the acquired wants of a New York business man.

H K. Nixon says of these acquired or secondary wants :³ "Building on this inherited core (i.e., native wants) the individual develops for himself certain ways of acting which may come to have much the force and insistence of more basic wants. . . In a similar way man develops the want to save money, to conserve time, to achieve efficiency and the like. These secondary wants rarely are as strong as the primary ones, but they should not be ignored." Nixon then lists these secondary wants as follows : the want for economy, for efficiency,

² E K. Strong, Jr., *The Psychology of Selling and Advertising* p 145, McGraw-Hill, 1925, N Y C

³ H K. Nixon, *Principles of Selling*, p 95, McGraw-Hill, 1931

for cleanliness, for beauty, money, profit, utility, style and health.

Note that the advertiser's business is not to develop new wants but rather to tie his product or service into existing wants. Even newly acquired wants often require long educational campaigns of advertising to establish. Thus it took years of publicity on the part of soap and bath tub manufacturers to establish cleanliness as a national American habit. In some parts of Europe soap manufacturers are still conducting expensive educational campaigns to make the masses "soap conscious."

Human motives — To put the advertised product among the existing wants of the consumer, then, is to pick out the advertising points of the product and so present them that the wants are emphasized and the consumer is impelled by a desire (or a motive) to possess them. Daniel Starch⁴ gives the following list of relative strength of such motives to serve as an approximate guide for evaluating the possible appeals of a product or service.

THE RELATIVE STRENGTH OF MOTIVES IN GENERAL

(with their test rate value on a scale of 0 to 10)

MOTIVES	RATING	MOTIVES	RATING
Appetite — Hunger	9.2	Respect for Dignity	7.1
Love of offspring	9.1	Sympathy for others	7.0
Health	9.0	Protection of others	7.0
Sex Attraction	8.9	Domesticity	7.0
Parental affection	8.9	Social distinction	7.0
Ambition	8.6	Devotion to others	6.8
Pleasure	8.6	Hospitality	6.6
Bodily comfort	8.4	Warmth	6.5
Possession	8.4	Imitation	6.5
Approval by others	8.0	Courtesy	6.5
Gregariousness	7.9	Play — Sport	6.5
Taste	7.8	Managing others	6.4
Personal appearance	7.8	Coolness	6.3
Safety	7.8	Fear — Caution	6.2
Cleanliness	7.7	Physical activity	6.0
Rest — Sleep	7.7	Manipulation	6.0
Home comfort	7.5	Construction	6.0
Economy	7.5	Style	5.8
Curiosity	7.5	Humor	5.8
Efficiency	7.3	Amusement	5.8
Competition	7.3	Shyness	4.1
Co-operation	7.1	Teasing	2.6

⁴D. Starch, *Principles of Advertising*, p. 273. McGraw Hill, 1923 (1930 printing).

The appeals used to arouse these desires or motives are so closely related to them that many advertising men refer to the "health appeal" or the "taste appeal," meaning the appeal to excite the desire for health or the desire to taste. Fundamentally the appeal arouses an active effort on the part of the consumer to gratify the particular want. The appeal may make a play on the emotions, it may challenge the reasoning power of the consumer; it may merely make the simple suggestion to use the product in connection with an existing situation as "Bellans for indigestion" or "Muscular Pains? Use Sloan's."

In selecting these appeals for advertisements, more than one type of emotion may be successfully invoked. Often the one selected will depend upon the material available, the method of presentation (word or picture and the like). Thus, in selling a food product we may consider the appeal to appetite, taste, convenience—health or even to the "love of offspring." If we have several photographs of healthy children who have been raised on the food in question, if we have records of the amount of vitamins in the particular food, an appeal to health may well be made. If the food has much the same taste and health value as many others on the market but the method of using it is far more simple, we may make our appeal to comfort or convenience.

Harnessing the motives.—The range of appeals for arousing a desire for the same type of product may be wide. Thus in a current magazine some of the desires appealed to in advertisements of foods are as follows:

Convenience (Campbell's vegetable soup) "Your soup is ready with so little trouble that it's really no trouble at all. Regardless of the number at your table, the soup appears like magic. Three plates or a dozen, it's just as easy. The greater the number, the greater the convenience."

Sympathy for others (Chase & Sanborn Coffee, in connection with the amateurs appearing on Major Bowes' Radio Program) "All they need is a chance. You give them that chance every time you buy a bag of Chase & Sanborn Dated Coffee. Keep on buying this superb, fresh coffee that gives them their chance."

Economy Armour & Company's Star Corned Beef Hash. "A

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Economy Kraft "They're bargains in nutrition—the grand cooked dishes you make with Kraft Cheese"

Economy Pineapple Producers Co-operative Assn 'Do you buy Sliced Pineapple the Thrift way?

Health McNeill & Libby Pineapple Juice 'Sweeps aside morning acidity in Hawaii they drink it for energy a safe way to slim down too and to escape spring colds'

Taste 'One taste of genuine Jello and you'll say "What a difference." No other gelatin dessert gives that extra rich flavor'

Love of offspring Ovaltine "Helping to foster hunger in children who are 'fussy and will not eat'"

In all these cases the relative success of the appeal depended greatly on the attractiveness of the layout, the effectiveness of the copy, the illustrations and color used

Habits—Acquired wants or habits, as already mentioned, may be very powerful—but they can be changed. Habit differs from the instinctive reactions in that response has been established by repetition. The ease with which a habit can be changed, then, depends on how firmly it has been established. Buying habits, in particular, interest the advertiser. Occasionally it may be advisable for an advertiser to change such habits. But it must be borne in mind that any habit resists change and more stubbornly, naturally, among older people. Hence, an advertising campaign to change a buying habit among the older group would be likely to fail, among a younger group the campaign would succeed in proportion to the effectiveness of its presentation. Often, on the other hand, an advertiser wants to intensify or reinforce a habit rather than alter it. This is simply a matter of selecting an appeal which will best motivate the prospective consumer along the lines of these established wants or habits.

The heart or the mind?—Advertising appeals, as already pointed out, are commonly divided into two classes: appeals to emotions and appeals to the intellect. With either appeal the fundamental task is to emphasize a want or to induce the consumer to gratify the desire to which the appeal is being made.

In the appeal to emotion, the emotional element is stressed. Action is sought without asking the prospect to think it over, to compare, to weigh facts, and the like. Emotional appeals are commonly used for such convenience articles as foods, drinks, proprietary products (such as toilet articles, soaps), chewing gum, candy, cigarettes, which are normally bought without much thought on the part of the buyer. In the appeal to the intellect, the "reason why" appeal, the prospect is actually invited to use his reasoning powers. Facts and arguments are given to assist him in reaching a favorable decision concerning the product. Reason why appeals may be successfully used to sell any product or service including those mentioned above, but they are practically always used to sell those items which the average person buys only after much deliberation and comparison. High priced luxuries, machinery, tools, and automobiles are examples. In this appeal evidence of performance and tests, facts about construction will be marshaled in convincing array and a direct or inferred appeal made to the prospect actually to "think the thing through." Naturally the copy will attempt to direct his thinking in channels favorable to the product.

Both these appeals may be successfully combined in the one advertisement. Quite often the emotional appeal has more attention value and is frequently used to arouse the reader's interest in an advertisement which is primarily a "reason why" one. Or a product may be sold on an emotional appeal and reason why copy given to back up the decision made by the prospect. George Burton Hotchkiss in his *An Outline of Advertising* refers to this combination type as the "rationalized appeal" and explains it in this fashion: "Civilized man is just a little ashamed of his primitive emotions, his lusts, and hungers and vanities. He prefers to be thought intellectual and therefore pretends that his actions are prompted by calm, deliberate reasoning. Knowing all this, the advertiser often makes his appeal to the reason even though his product will be primarily for sensuous or emotional satisfaction. The typical rationalization advertisement suggests emotional or sensuous gratification in its illustrations, but gives reasons in the copy."

Association of ideas—An effective way of presenting appeals, too is to apply a much used law of psychology, namely, the association of ideas. This is simply that human beings have a natural or acquired tendency to associate one idea with another. Thus we have the natural associations of light with heat, ice with cold, thirst with water, the acquired association of the sound of a siren with fire engines or police cars. When two such ideas are normally interconnected in the reader's mind the advertiser has but to call up one and the other is automatically brought to the reader's attention. Obviously associations of ideas are not uniform with all types of people. In using them in advertising, care should be taken that the one chosen will be typical of as large a group of prospects as possible.

Advertisers often build up their own associations in the minds of prospective users. They associate their product with a quality such as purity or freshness or the like. They associate their product with a trade mark, a color, a specific want. The theme song in a radio program is used partly so that the listener will learn to associate that particular product with the music of the theme song. Associations too may be successfully made with persons, a certain atmosphere, an event in the daily news, and the like.

The consumer's behavior is ever-changing. His buying habits today may not be those of tomorrow. An appeal successful last year may not be so next year. Surveys, tests and checkups should be continually made to assure the advertiser that his gauge of human behavior concerning his product is still effective. Not keeping in close contact with at least a sample of his consumers has cost many an advertiser his place in the race for product popularity.

QUESTIONS

- 1 What is the difference between a native want and an acquired one?
- 2 What difficulties does the advertiser encounter if he attempts to develop new wants?
- 3 What is meant by an advertising appeal?
- 4 Distinguish between emotional appeals and reason why appeals.
- 5 Assume you are about to advertise a new soft drink. Would you use an emotional or a reason why appeal? Why?

- 6 Assume you are about to advertise an expensive industrial machine to factory owners. Would you use an emotional or a reason-why appeal? Why?
- 7 Distinguish between wants and motives
8. What is meant by "association of ideas"? How can the principle be effectively used in advertising?

CHAPTER VII

PSYCHOLOGY OF SELLING

COMPETITION has increased so much in recent years that advertising is now expected to play a larger part than formerly in accelerating sales. In early American history, advertisements were few and unsatisfied wants among consumers were many. In those times, mere display of the product and its name, with possibly a few lines of description, would bring enough favorable response from readers to make advertising pay. But not so today. So many are the products offered to satisfy present wants that strong selling pressure is almost indispensable. Advertising is often referred to as "salesmanship in print," a phrase which unfortunately excludes radio. Fundamentally, however, personal salesmanship differs from advertising in many important respects.

Distinction between salesmanship and advertising.—Salesmanship, in its true sense, takes into consideration the *personality* of both seller and buyer. The selling pressure in an advertisement, no matter how powerful, is directed always towards a *group* of readers or listeners. Charles W. Gerstenberg¹ distinguishes between salesmanship and advertising as follows: "When we use the word 'individual' in this connection we mean one who is an individual from the standpoint of the seller—a possible buyer about whom something is known. The sending out of a set of form letters, for example, would be advertising, even if those to whom the letters were addressed had been carefully selected with respect to their occupations and ratings. If, however, the sender of the letters should say 'We had better mail one of these letters to Jones of Blankville—this is just the kind of thing that would interest him—that would be an act of salesmanship. The salesman always aims at a definite mark, and not at individuals in the mass, as does the advertiser.'"

¹ C. W. Gerstenberg *Principles of Business* p. 357 Prentice Hall 1932

There is much that advertising can learn from salesmanship. Just as the salesman's dominant motive is to obtain an order, so advertising's ultimate aim is to assist directly in selling the product. The only excuse for advertising is sales. Effort is not always uniformly intense, good will advertising merely tries to build prestige for the advertiser and his product. The ultimate objective in all cases, however, is SALES. The advertiser should definitely consider the consumer from this point of view, should try to crystallize desire into action, keeping in mind that people will buy only those things which satisfy real needs or inherent wants. The quality of a product, its uses, the way it is made and packed and the reputation of the manufacturing concerns—these should be carefully examined at the outset for possible clues as to the best method of communicating with the public regarding the merits of the merchandise.

The difference between a salesman's talk and an advertising message must be kept clearly in mind. A salesman speaks to one person (or an associated group) at a time. He can select a selling procedure to fit that one individual or the selected group. He can vary his attack, his style or his method of approach at a moment's notice, as the success or the failure of his attempt becomes apparent.

The advertising message, on the other hand, is addressed to a general group. It must select an appeal to fit the largest possible number in this group. Once the appeal is decided upon, it is fixed, no immediate switching of attack is possible. Many advertisements are ineffective because the text appeals to too few potential prospects. We must talk so that great numbers of people will listen and understand. Whether we be salesmen or advertisers, our two methods of approach are very similar. Both must attract and secure favorable attention, both must interest the buyer, create desire for the product, overcome any existing obstacles, and induce favorable action—immediate or deferred. In other words, an advertisement must be seen, read, believed, remembered and acted upon. The perfect 'selling' advertisement will go through all these

*Note: with the exception of mail order advertising the advertisement does not really sell the goods but rather the idea of wanting them. The actual sale is completed in the store by the sales clerk. Thus the statement 'advertising helps sell goods rather than actually sells them.'

steps, emphasizing one or more of them as the occasion requires, but so adroitly that the public will remain unaware of the persuasive technique. An old Latin motto says *Ars est celare artem* (Art is to conceal art)

Like the salesman, the advertiser may have to make two or more contacts to complete the entire "selling talk." He may be satisfied to get attention in one visit, interest in another, and action in still another. Immediate sales action is rarely obtainable solely by advertising (except in the case of mail order advertising). To induce the prospect to call at a store and look at the product or to write in for literature is to accomplish a good deal. Like the salesman, the advertiser in making these several "calls" should not use exactly the same "speech" every time, nor repeat the identical advertisement in the same medium. To continue the comparison, a salesman is supposed to be a credit to his house, to dress and to act in such a way as to give prestige to the product. Similarly with advertising, if poorly "dressed" as to type and illustration, and cheap in appearance, it may do more harm than good.

The viewpoint of the public — The importance of keeping the consumer's viewpoint has already been mentioned. This, too, is sound selling psychology based on a study of human behavior. A human being is primarily interested in himself or his family. He wants to know what advantage he or his family will derive from the product, what want or need will be satisfied. Advertisers will do well to take the "you" viewpoint in their advertisement rather than the "we" viewpoint of the manufacturer. To sell homes rather than houses, comfort rather than oil burners, protection rather than insurance and music rather than musical instruments.

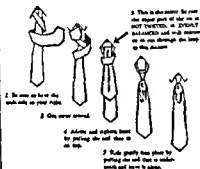
Another quality of a successful advertisement from the selling standpoint is that it must be believed. Poffenberger* says

1. Belief is a matter of feeling and emotion rather than of reason
2. The truth is not a primary factor in determining belief
3. Belief is a personal matter, a fabric of personal experiences

*A. T. Poffenberger *Psychology in Advertising* pp. 544-545 Shaw 1925 (1930 reprint)



DO YOU WEAR A NECKTIE OR JUST A KNOT?



Every morning about 1,000,000 New Yorkers grimly face their mirrors in an unsuccessful attempt to tie a perfect four in hand. Then making the best of the bad job they devote odd moments during the day to frowning nervously in attempts to correct what was so badly begun. Meadows the Major's valet pained at the ruin of so much good neckwear assures us that the tying of a perfect knot is a simple art well within the reach of any other citizen. He further amplified his remarks with the accompanying diagrams.

P. S. the perfect knots given in the Saks Fifth Avenue window displays are all tied by this method. Should any earnest student require further coaching the young gentlemen on our neckwear counter will gladly give you graduate instruction.

Saks Fifth Avenue

507th Avenue at 42nd St. NEW YORK

FIGURE 4 ADVERTISEMENT SHOWING SERVICE
VIEWPOINT

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- 4 Belief has also a social component to be accounted for by the need for conformity with one's fellows and especially with those in authority
- 5 Belief is dependent upon desire—we believe what we want to believe

Thus any sharp contrast or clash with readers' or listeners' experiences should be avoided in reason why advertising appeals. Argumentation however cogent, will probably be unsuccessful in changing a reader's mind.

A statement of fact too must not only *be* true, but it must *sound* reasonably true in the light of the reader's experience. Furthermore if authorities are quoted or their testimonials given these should inspire enough respect to be believed.

Poffenberger gives three questions which every advertiser should ask of every advertisement when considering its acceptance.⁴

- 1 What adverse beliefs and experiences does it have to meet in the mind of consumers?
- 2 Will the authority which it wears by its mode of presentation or by the medium in which it appears enable it to create belief?
- 3 Does the appeal arouse desires which will in turn create belief in the advertised articles?

Positive versus negative⁵ advertising appeals deserve comment. By negative appeal is meant the play on some negative emotion such as fear. This approach may be successful if the words do not entirely inhibit the reader or the picture and copy seem so gruesome as to create ill will. Automobile tires and brake lining have been marketed satisfactorily through negative appeals. Many other examples can be found in current national magazine advertisements. Despite the moralists it may be advisable, in advertising, to invoke the harmful and depressive emotions.

A final caution. See that the product is worthy of the appeal chosen. The consumer who responds must not be disap-

⁴ *Op cit* pp 564-565

⁵ Negative appeals in advertising should not be confused with mere negative expressions which are practically always weak and seldom used in copy. For example "Pans will not become dull and lustreless when this cleaner is used." This negative statement is far less effective than the positive "Pans become bright and shiny when this cleaner is used." Or consider the expression "Do not come in" compared to the more powerful one "Stay Out."

pointed by the reality—that is, if his continuing patronage is desired

Over-enthusiasm in advertising or salesmanship often causes irreparable damage. If a consumer is led to expect more satisfaction than the product can give, he not only will be disappointed himself but will probably prejudice other people. Quite possibly he might have bought the same goods anyway, even if their merits had not been over stated. Moderation in the praise of one's own wares is safest in the long run. This applies not only to the product itself but to offers made in advertisements. To ask the public to send in for an elaborate handbook on the use of a product and send merely an 8 page folder will create more ill will than the finest product in the world can ever live down. Deception never pays in the long run.

Foibles of the public—To sum up, the advertiser should keep in mind that the consumer is all important and powerful. The success of the entire advertising campaign depends upon how he receives the message. The advertiser of course, can not deal with individuals as does the salesman, but he can visualize the characteristics of the group which he is striving to reach—and sell. This composite man or woman, his or her reactions, likes, and dislikes must be allowed for and influenced at every step.

Kenneth M. Goode⁴ gives the following list of what this composite consumer will do and will not do.

WHAT PEOPLE WON'T DO

Man in the Mass

- 1 Won't look far beyond his own self interest.
- 2 Resents change and dislikes newness.
- 3 Forgets past and remembers inaccurately.
- 4 Won't fight for things when he can find something to fight against.
- 5 Dares not differ from the crowd unless certain his difference will be recognized as superiority.
- 6 Except in high emotion, won't exert himself beyond the line of least resistance.
- 7 Won't act, even in important matters, unless properly followed up.

⁴Kenneth M. Goode *How to Turn People into Gold* pp. 63 and 88 Harpers, 1929.

WHAT PEOPLE WILL DO

Man in the Mass

- 1 Follows habit until it hurts
- 2 Accepts his beliefs, ready made and sticks to them until the cows come home
- 3 Follows his leaders eyes shut mouth open, and stands by his friends even when he knows them
- 4 Yields to suggestion when properly flattered
- 5 Works hard to establish superiority in the eyes of his equals.
- 6 Finds his greatest interest in his own emotional 'kicks.'
- 7 Loves low prices and dislikes economy
- 8 Glorifies the past and discounts the future

QUESTIONS

- 1 Distinguish between the act of selling and 'selling' in an advertisement.
- 2 List the steps generally taken in an advertisement which contains a strong selling appeal
- 3 Does advertising actually *sell* goods or does it *help* sell them? Explain
- 4 Which is the more effective viewpoint to take in preparing an advertisement the advertiser's or the consumer's? Why?
- 5 What is the difference between a negative appeal and a negative statement? Give an example of each
- 6 Why does over-enthusiasm in expressing the advertising message have a bad effect on repeat sales of the product?
- 7 Select from the current magazines examples of advertisements, which in your estimation are effective from the standpoint of salesmanship

CHAPTER VIII

REACTIONS TO COLOR AND FORM

THE consumer's attitude toward color and form plays a very important part in advertising not only in the presentation of the advertisements themselves but also in the presentation of the product and its container (package or carton). Normally the consumer will react in certain definite ways to given colors and forms. Some of these reactions may be perfectly unconscious or subconscious on his part—but react he will whether he knows it or not. In the early days of advertising many clever advertising men by systematic self analysis or by observing the reactions of small groups developed certain fairly established rules of color and form. There was a 'hit or miss' quality in these first attempts to formulate practical principles of psychology. In recent years however, the professional psychologists have presented the advertising man with a definite procedure have studied and verified the predictable reactions of large groups so that now the advertiser has certain definite accepted facts to guide him.

For instance while it has long been common knowledge that bright colors attract attention psychologists now know which colors attract the most attention and also how color can be reinforced by contrast and by background. For instance, red has been found to be the most powerful attention getter, so powerful indeed that if used in too large a mass, it may detract interest to the color itself at the expense of the message of the product. A practical warning, therefore. If red be used in an advertisement, see to it that spectators will not overlook or forget the really important part of the announcement.

Emotional effect of color — Color, too, has a psychological effect upon human emotions, there is a language of color, so to speak. Color may be used subtly to arouse (almost without the consumer's realizing it) many mild forms of emotion

Extensive experiments have broadened our knowledge of the emotional values of shades and tints¹ Colors, for instance, can be warm, cheerful, refreshing They can be neutral (arousing no emotion), they can be restful or exciting, warm or cold, and so on Red, yellow, and orange are *warm* colors, they give the impression of light, heat, cheerfulness One of these three colors, for example, can be appropriately used in advertising oil burners, heaters, and gas stoves, because of the implication of physical comfort and coziness

Green, blue, and violet are cool colors, although some authorities claim that in live shades these colors may suggest a higher temperature The beginner, however, will do well to consider them as cool, at least Blue is the coldest In its lighter tones, it may also create the impression of tranquillity, calmness, restraint, as well as cleanliness and daintiness or freshness Green is cool rather than cold It is restful on the eyes (note nature's use of green in foliage) It is dainty and in its light tones, approximating blue, it suggests tranquillity Violet, because of its nearness to red on the spectrum, is the least cool Its association in mourning with mystery and death often causes it to arouse unconscious depression in some beholders Its long years of association with royalty, however, may suggest luxury, dignity, and exclusiveness Examples of effective use of blue and green in advertising follow Blue for advertisements of refrigerators, ice companies, and the like, green for advertisements of a salad oil dressing and similar edibles—especially in the summer months

The spectrum has been mentioned This is a color image formed by dividing a ray of light into its component parts, according to their different wave lengths The rainbow is a natural spectrum, whose colors are red, orange, yellow, green, blue, and violet An object takes its hue, so far as the human eye is concerned, from the colors it does *not* absorb and which are therefore reflected to the eye Thus an object absorbing all the colors of the spectrum except red would appear red, one reflecting all the colors would appear white, an object absorbing all the colors would seem black

¹ A tint of a color is a light tone produced by adding white to the true color A shade is a dark tone produced by adding black to the true color

Primary and complementary colors—The three primary colors are red, yellow, and blue. By mixing these, we obtain the secondary ones which are orange, green, and violet. Thus red and yellow make orange, yellow and blue, green, and red and blue make violet. A third set of combinations can be formed by still further mixing these: example red-orange, yellow-orange, yellow green, etc.

Each primary color has its complement, namely the one resulting from a mixture of the two other primary colors. Thus red is a complement of green (green being made by mixing yellow and blue). Yellow is a complement of violet (red and blue) and blue is a complement of orange (red and yellow). Advertisers have a highly practical motive in knowing these combinations, because of their predictable effect upon the public. It is axiomatic that complementary colors can always safely be combined. Thus red and green, orange and blue, yellow and violet will always combine effectively in a color scheme. Or if green be the dominant color, an added touch of red will make the color scheme more effective and pleasing to the reader. Fortunately some people seem to be born with the ability to make pleasing combinations of colors, persons not so endowed must be guided by the psychologist's findings.

In addition to *complementary* harmony, we have *monochromatic* harmony, i.e., tints and shades of the same color in effective combination. Thus, a very dark green and a very light green can be effectively combined or very light blue with two or more shades of darker blue. We also have *analogous* harmony, i.e., the combination of colors close together on the spectrum—green and blue, for example. It will be best for the inexperienced to use this particular type of harmony with great caution, since much depends on the balancing of the amount of colors used. An experienced artist can also combine effectively colors which, by all rules, would not seem to be a good combination, but again this is a problem not for the beginner. Generally the average person will have a strong unconscious prejudice against these combinations unless they are very cleverly handled.

The intensity of color also has *psychological repercussions* for emphasis, a bright color, for dominance, a predominant

use of one color, with a subordination of others (Note the use of too bright or flashy colors will not appeal to people of refinement, such persons prefer subdued and tranquil effects)

Adding black or white (or gray as a neutralizer) will often vary the psychological reaction to the color. Thus red, a bright and warm color, can be worked down to a dark shade which will kill the cheer and warmth and give the impression of violence or disaster. Gray by itself is a neutral tone and often acts as an effective background for other colors.

Color preferences — Psychologists point out that normally groups of people have definite color likes and dislikes. To know these may save an advertising man from much ineffectiveness in both advertising and package design. Tests seem to show that red generally is a popular color with women, blue with men, that yellow is not popular with either. Many statistical studies of color popularity have been made. In their detail they vary greatly, but the popularity of some of the colors follows through. A test of color preferences made by D. Starch² with 211 men and 81 women gave the following rank for color:

Test with men Blue, red, purple, violet, green, orange, greenish blue, bluish green, yellowish green, yellow.

Test with women Red, blue, greenish blue, violet, green, yellow, bluish green, purple, orange, yellowish green.

Color can be used to attract the eye to a given spot on an advertisement, such as, for instance, the trade mark or a detail in construction which the advertisement wishes to emphasize. Color, too, can be used to show the natural appearance of objects such as a red tomato, a pie or a cake, a piece of fabric, or a package, so that the prospective buyer can identify it at the point of purchase. Color also can be used merely for its decorative value. The use of bright tints for such products as tractors and engines, and delicate tones for beauty soaps and cosmetics is obviously advisable.

The use of too much color defeats its very purpose and often deadens the effect. Thus, in publications in which most of the advertising is in color, a much more emphatic and compelling impression can be made by using plain black and white.

² D. Starch, *Principles of Advertising*, p. 590, McGraw-Hill, 1923 (1930 reprint).

Color also has an apparent effect on size, light colors make objects seem larger and dark colors make them seem smaller. Light borders around the edges of packages have a tendency to make them appear larger, dark borders, smaller. Many lists of the colors in order of size-effectiveness have been made. These differ in some respects, but agree basically. Much depends on the richness of the colors. Generally speaking, yellow, white, red, orange will be found high on most lists.

Color and legibility.—Legibility is an important consideration. Type printed in red, for example, is very difficult to read. When used at all for printing, red should be confined to headlines or small spots of type and the letters should be large and prominent. Green type, too, is not easy on the eyes. Yellow and orange, because they do not contrast with white, become almost illegible in a printed message.

Applying this same reasoning to colored lettering on colored backgrounds, we find certain combinations more legible than others. A study of lists made by several authorities, for example, shows black lettering on yellow backgrounds particularly effective, while green letters on red, white on red, red on yellow come far down the list. Since tests of this type are so easy to make, it is suggested that the advertiser, when in doubt, make up and test several of these combinations before using them.

Mental limitations.—The average person's reaction to form and motion cannot be studied too carefully. The eye, for instance, can take in comfortably no more than five objects at a glance. Thus an advertisement displaying more than five objects loses effectiveness. Three displayed objects have been found to be more effective than five. This rule of three is quite faithfully followed in display and in copy. Whether three or five objects be displayed, better attention is obtained when one of them is emphasized over the rest. Another principle: certain shapes look larger than others even though the actual contents are identical in bulk.

Dynamic principle.—Motion, too, plays an important part in advertising. In window displays, objects in motion attract far more attention than objects in still life. In advertising the same rule holds true. Pictures of objects in motion tend to attract more attention than pictures of stationary objects.

Thus an advertisement depicting characters in motion will have far more attention value. Also, a person has a tendency to look in the direction in which others are looking. Thus, we have the practical rule that an illustration should face into the advertisement (toward the copy) so that the reader will follow this natural tendency and look toward the copy. A head, for example, shown in an advertisement facing outward, or toward the competitor's advertisement, would tend to make the reader's eye travel in that direction, and, if the other advertisement were strong enough, compel him to read it and thus he might never return to the first advertisement.

'Line of gaze'—Similarly another empirical discovery has been made—called by some authorities "gaze motion" or "line of gaze," meaning that the human eye will follow a set course through an advertisement depending on how carefully objects have been placed to draw the eye along the desired path. Thus, the toe of a shoe, the point of a fountain pen leading directly to the headline in an advertisement will carry the reader's eye directly to that headline. Other objects placed as guide posts through the advertisement will make it easy for a reader's eye to follow through—in many cases to examine the advertisement thoroughly without realizing that his action has been carefully predetermined by the advertiser.

The character of the lines drawn in an advertisement may also give certain "feeling tones." Straight lines may suggest stiffness or severeness, curved lines, grace or motion, heavy lines strength, light lines, delicacy.

Size of advertisements—The study of human behavior in connection with the attention value of the size of advertisements has brought about certain accepted rules concerning the effectiveness of size. Normally the larger the space used, the greater will be the attention value. But there comes a point where the increase in size is not in proportion to the increase in attention value—and in returns. Tipper, Hotchkiss, Hollingsworth, and other writers, notably Parsons, in *Advertising, Its Principles and Practice* state the principle thus: "A law of diminishing returns holds, whereby attention value increases more slowly than the amount of space employed—

* Tipper, Hotchkiss, Hollingsworth, Parsons, *Advertising Its Principles and Practice* p. 115. Ronald 1922.

approximately as the square root of that amount. It has been exclusively demonstrated that the square root law holds whether inquiries, orders, cost per sales or experimental atten-



though 16 times as large in area, brings in only four times the number, or 100 "

Preferential positions—Tests of attention value have also been made⁴ as to the position of an advertisement in a publication both as to its location in the publication and its physical situation on the page. Thus, the very front or the very last section of a magazine, or the inside nearest the general reading section has more "reader value." Basically, the nearer an advertisement is to reading matter, the more likely it is to be seen. The matter of position is so well recognized by publications that they generally ask a higher price for advertisements in the more preferable locations, and the advertiser usually finds that extra price worth paying when he measures the expenditure by results.

A right hand page is generally accepted as having more attention value than a left hand page. In the cases of divisions of space such as quarters, halves, and the like, again the position affects the attention value, the psychological principle involved here being that the eyes in looking at a page naturally come to rest at a spot called the optical center which is slightly above the exact mathematical center (see Chapter X). Thus the small advertisement nearest to the optical center of the page, other things being equal, would receive the most attention.

The psychological laboratory, as a help to the advertising man is being used more and more. Here, often by laborious methods, many questions concerning attention, human reactions, pulling power, and the like, are definitely settled and their results often made the basis for large expenditures of money in advertising. Certainly since the advent of the psychologist, much of the chance and waste has been effectively removed from advertising.

QUESTIONS

- 1 Define the following three color harmonies (a) complementary, (b) monochromatic, (c) analogous
- 2 From current magazine advertising select examples of each of the above
- 3 What are the primary colors? How are these colors combined to make the secondary colors?

⁴ *Op cit*, pp 116 117, 118

- 4 What is meant by warm colors? Cold colors? Give examples of each
- 5 Mention three ways to use colors effectively in advertisements
- 6 What effect has color on the apparent size of an object?
- 7 What is meant by the "rule of three" in advertising composition?
- 8 What is the spectrum?

CHAPTER IX

THE IDEA—AND THE VISUAL

THE most difficult thing to get in advertising is a good idea—and a practical one. Advertising executives are forever crying "Ideas ideas give us ideas!" "I have an idea" is the open sesame to any advertising executive's door. Many a successful million dollar advertising campaign has been sold—and successfully run—on the strength of an idea with sure public appeal.

The beginner must be cautioned right from the start regarding the importance of tempering imagination and originality with sound judgment. Common sense is the safest criterion for ideas. The idea must be practical—that is workable in face of the marketing conditions under which the product is sold. The idea must be acceptable to the public—that is not contrary to accepted consumer buying habits and reactions. It must be in keeping with the product. In brief, it must give promise of the practical result of increasing sales—the basic purpose of all advertising.

Originality—Ideas in advertising may be of wide variety: a new package design, for example, as in the case of cigarettes where a package may be introduced especially designed to protect the contents from being crushed, or a new way of presenting the product to the dealer or the consumer, such as a cleanser put up in a de luxe package so it may be used directly in the bathroom. Or a new appeal in an advertising campaign, such as Old Gold's "treat instead of a treatment." Obviously the practicability of any of these innovations depends on a sound knowledge of advertising fundamentals. Advertising executives' criticism of many of the so-called "free lance"

¹ "Help More Amateurs Climb to Success" *Good Housekeeping* p. 107
March 1936

advertising ideas submitted is that they are based on a woeful ignorance of these fundamentals

Nor should the novice overlook that what is an original idea to him may be an old one to the advertising and selling fraternity. There is a saying that there is nothing new under the sun—and it well applies here. However a fresh ingenious and original presentation of an old idea is often acceptable and effective in advertising.

Dramatic presentation—Quite often the presentation of the idea may take the form of a dramatic offering of the facts. Sometimes it simmers down to a basic thought, which may be the subject of one advertisement or a keynote suggestion or motif strong enough for an entire series of advertisements. There are many interesting ways of saying the same thing. One single idea may run through an entire season of advertisements thus combining the advantage of repetition, so important in effective advertising with genuine novelty in presentation. For instance a large oil company recently decided on a basic idea for their 1935 advertising campaign. An investigation of their product showed that a certain grade of their gasoline contained lubricating properties. As a matter of fact, engineers said that other gasolines on the market had the same lubricating qualities. But this particular oil company was the first to see that in this property of their product lurked a talking point which, if properly developed, would help to sell more gasoline. First step in the original idea the company decided to feature the gasoline, in addition to its trade name, as "the lubricating gasoline."

Following general commonplace development of ideas, the next step might have been to build up advertisements to tell the consumer all about this new quality, give him reasons why he should use it, tell him how its use might save possible engine troubles etc. But those who planned the advertising for this company were not satisfied with the commonplace. They took a second step in developing the basic original idea. They applied the principle of dramatization. They realized that many readers would not be impressed with the mere story of a lubricating gasoline. How could they drive the idea home so it would "stick"? How give to the reader a visual picture of the property? The answer came in the thought "An engi-

neer in every gallon " Here was a creative idea with pictorial value something that could be a subject for an entire series of advertisements

So the 'engineer in every gallon' was created—a cartoon of a nice, round stomached engineer, with an engineer's cap on his round head and in his hand a lubricating oil can, such as locomotive engineers carry, dripping a few drops of lubricating oil The little man was destined to romp through many a newspaper and magazine advertisement for this oil company, to trip over the automobile engine shown on bill boards, to become a familiar character to every buyer of gasoline, and thus to crystallize in their minds the original idea of the lubricating gasoline

This same flair for originality is fostered by advertising agencies advertising departments, to create selling ideas for many products and campaigns The ability to originate, the power to dramatize are qualifications which every advertising man or woman should strive to develop The advertising field is brimful of good workers with little or no imagination and creative ability, workers who can never do more than the routine work of advertising, and who, through their very numbers, lessen the standard of their wages But there will never be enough really original advertising men and women If you have ideas, advertising welcomes you with open arms It may start you with the rest in minor routine positions, where you will for a time have little chance to show your creative ability But sooner or later your opportunity will come, and if you can produce sensible and practical ideas based on a sound knowledge of advertising principles, you will find the rungs of the ladder of success easy to surmount, uncrowded, and, at the top, a broad plateau where you can successfully roam

Getting the idea into picture form—Visualization is the transferring of the advertising idea from brain to paper This is the first step in crystallizing the idea into a presentable form Often the visual is the crudest kind of sketch, from both an art and a word approach It may be so sketchy that both copy writer and layoutman or artist need to be called in to whip it into shape The original visual seldom is the same as the finished layout for the advertisement, but generally, to those who have followed each step in the preparation of an

advertisement, the great 'original' idea will be seen shining through each step

Relation between picture and copy—In creating the visual, there is much discussion in advertising circles as to the relation of the picture idea and the copy or word idea. Will the originator of the creative idea visualize it first in pictures or partly in words? Visualization primarily means pictures, although the headline idea may be very necessary to the visualization. Occasionally a visual will go farther and sum up the copy as well.

It all depends upon whether the advertising man thinks in pictures or in words—or in both. Lucky is the advertising man who thinks in pictures—visualization comes easy to this type of man and very often the tentative copy when developed is more dramatic and interesting from a reader's standpoint. With some advertising men often no mental picture occurs. Such creators of ideas for advertisements write the idea out in words and turn it over to the professional visualizer or the layout man. In larger concerns there are separate departments for copy and layout, specialists in copy writing and specialists in visualization and layouts. Here for successful results there must be a co-ordinating mind to see that the two work out the advertising problem together.

The visual is concerned with the basic idea and the means of presenting it. The basic idea will be based upon some quality of the product which will appeal to the user from his own viewpoint and offer him a specific utility. For instance, in the case of a washing machine, the service which takes the backaches out of washing, or in the case of an oil burner, the service which relieves the householder from carting out ashes or the housewife from shoveling coal during the day. Often the featuring of these qualities again depends upon what the competitor is doing. Obviously to adopt the same talking point or idea about a product that a competitor is using will weaken the appeal. It may even increase the effectiveness of the competitor's advertising especially if his appropriation be sufficiently ample to allow him to do things in a bigger and better way.

There have been cases however, where the imitator with a much larger appropriation has deliberately used a small com

petitor's idea and given it so much publicity, especially in fields where the small advertiser had not been able to enter, that the public has generally associated the idea with the second advertiser

The reader's point of view—If the idea or talking point be startling enough a mere statement of the fact may be sufficient. A dependable automobile to be sold at \$200, for instance, would need no visual assistance to get the reader to read all about it. If, however, the facts or statements about the product are not in themselves sufficiently interesting to attract attention, some other approach is necessary. For instance, as already indicated, a reader is seldom interested in a product as such. He wants to see it as part of his daily life. He wants to see himself "in a picture" so to speak. For example, in advertising an ironer for the home, it is not enough that the housewife be told that it saves time and backaches. She must actually see herself happy and carefree using the machine. Or she may be shown jubilant that the ironing has been finished and that leisure is available for an afternoon bridge party or a trip to the movies. Or perhaps lighthearted at a dance or fiesta, with her husband saying "You're a marvel, Mary. I know you did the ironing today. I can't understand why you have so much pep left." To which, of course, the happy woman can reply "Thanks to the new ironer you bought me."

One of the simplest approaches very popular with the novice is the so-called "deadly parallel", i.e., showing the old way and the new, with emphasis on the advantages of the new, or comparing the use of a new product with an ordinary ineffective one. While this method has been overexploited, it still is effective, if well done and plausible. Referring to the ironer example, the commonplace solution might be to show a woman laboring with a small electric iron and in contrast a woman using the modern ironer. A more finished development of the same idea might be visualized by a picture of two women talking at an afternoon bridge party. The one complains she is too tired to see the cards, because she has done a big ironing that morning. The other suggests helpfully that she too has done a large ironing, but that her new ironer made the work just like play.

Predicament advertisements—Another development of this same idea can be visualized by what George Burton Hotchkiss calls the 'predicament advertisement'.² This is one stressing the difficulties of the old method, and pointing out how the new method will extricate the public from these difficulties. A predicament approach must be plausible, typical of the general reader's experience and with not too much emphasis on the negative side of the predicament. Examples: the automobilist who has a narrow escape from danger because he had not equipped his car with non skid tires, or the girl who has lost her attractiveness because of bad breath, body odor or the like. Always, of course, the advertised product is proclaimed as a solution of the predicament.

Visual association is important for example, associating the product with a daily use or a daily habit of the customer. "When you drive in for gas, ask about the new oil, etc." Another popular visualization device is a photo or a drawing on a large scale of some important and novel detail of the product—a part of a machine, for example, the bearings, a level, a cam or whatnot—a new package use or a patented feature. "Phantom" drawings can show the inside of a product or machine (making the outside transparent, so to speak). A cross section view of the product is sometimes very striking and effective. Current magazine advertisements can be profitably studied to show contemporary efforts at visualization.

Focusing attention.—Often a feature may be visualized by pointers, arrows, or even hands pointing out important features. Or small human figures may be used to call attention to some special characteristics. For example, a few years ago a shirt company wanted to feature nine points in the superior construction of their men's shirts. They visualized nine little watchmen standing, in diminutive size, at the various locations on the shirt and pointing out the individual excellencies. Sometimes a startling headline will give a clue to the artist, who may then visualize merely by illustrating the headline in a dramatic and interesting manner. Other standard visualization procedures, examples of which occur in most magazines, are showing the product itself, either closed or open (and often with the carton as well), showing the product in an

² G. B. Hotchkiss, *Advertising Copy* p. 64 Harpers 1924

attractive environment (such as a dish of soup in an attractive table setting), or in actual use by the consumer, or contrasted with the ordinary products

When the visual is to show the product alone, it should have individuality in design, color, or style. Another sort of dramatic use of visuals is the situation in which the product itself is the actor (a development of the principle of showing the product in use), for instance, a radio in operation with the family sitting comfortably around it, enthralled by the music from foreign lands. Or the product may suddenly come to life and do its own talking, an automobile, for instance, telling what each member of the family said about it when they first drove it.

Ineffective, as a rule, is any pictorial emphasis upon the purely ornamental or decorative phases of the object to be sold such as, for example, a beautiful border, a mechanical design, a conventional pattern which might just as well fit any piece of copy or any advertised product. This type of visual should be resorted to only when the advertiser has long and vainly sought for some more original style of presentation.

Items besides the illustrations which practically always appear in the visual—and always in the final layout—are the trade name, trade mark, headline, etc. The visual generally contains no copy other than the headline. Even the headline finally chosen is often not the one first thought of.

The practice of preparing visuals differs greatly. Frequently several are tentatively made for one advertisement, the ultimate choice being one left to the customer's own advertising manager. Often visuals are fairly finished pieces of work, but occasionally mere grotesque pencil sketches of an idea which an executive may have thought out on the train in the morning or while waiting to tee off on the golf links. The principal use of the visual is to get the idea on paper. Most advertising men are far from finished artists. Their ideas, once created and recorded on paper, are turned over to the professional visualizer, the layout man or the artist to be whipped into shape for presentation. Even then its originator may not be satisfied that the prepared visual has registered his original idea and may turn it back for revision.



FIGURE 6 DEVELOPMENT OF VISUAL INTO POSTER LAYOUT
 Courtesy Printers Ink Monthly, Jan 1936 Stanley Schendel, artist.

QUESTIONS

- 1 What is visualization ?
- 2 What items should a visual contain ?
- 3 What is meant by dramatizing the idea ?
- 4 Why is it important to study a competitor's advertising before planning your own ?
- 5 Carry through the visualization of an advertising idea for a mechanical refrigerator (a) by deadly parallel (b) by precedent
- 6 Carry through the visualization of an advertising idea for an oil burner boiler unit by three other methods described in this chapter
- 7 From recent magazines pick out a basic advertising idea which has been carried through a series of advertisements
- 8 Select a headline for an electric sewing machine and dramatize it in a visual

CHAPTER X

LAYOUT

THE layout is a sketch of the advertisement—a blue print, as it were of the finished structure. The best points of the visual determine the layout. Often the latter is essentially the same as the visual but with a more effective headline, perhaps a change in the drawing or design, or with some added feature to please or interest the public. The layout may be more or less crudely drawn for the printer or typographer to set the type, or for the artist to make the finished drawings. Or it may be a very finished affair especially where it must be used to sell the advertising idea as in the case of an advertising agency submitting the layout to the client for approval.

Fundamental principles—In either case, a knowledge of art and layout will be necessary if the final advertisement is to arouse spontaneous approval in the layman. Admittedly the consumer may know nothing of these rules, may not know how to distinguish good art and layout from bad. But he will know which advertising arrangement pleases him and attracts his attention. He probably would be very much surprised to hear that certain fundamental rules had been followed to make sure of his approval. But rules there are, and if an advertiser is to get the most in sales returns from his effects, he will see that the rules are followed. Or if they are broken he will demand a good reason for the departure from the accepted path to the reader's approval.

Layout is an art in itself. It presupposes a gift for art, a feeling for composition, for balance and æsthetic effects. Many layout men are finished artists. Quite often, however, the man who makes the layout does not execute the finished drawing. Many valuable treatises have been written on the subject of layout. The present volume merely points out fundamental rules and procedure as a general help to the advertising man and woman.

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Since the art of layout is based on æsthetic principles the most important of these may be briefly stated at the outset — a principle followed by artists, consciously or unconsciously, the world over

Composition is the grouping of various parts of a picture so that the sum total arrangement will be pleasing to the viewer. Objects will be arranged so that the eye will recognize important detail at the first glance and take in the rest as mere accessory background. *Composition* accentuates and focuses attention upon the significant part of the picture, yet at the same time subtly connects and co-ordinates the detail. It is axiomatic that such an arrangement shall be agreeable to the eye. To accomplish this, balance, rhythm and harmony must be skillfully combined.

Balance is the placing of objects and masses in the picture so that they will be set off agreeably against one another. Probably the most simple illustration of this is the see saw. Perfect balance will occur when two persons of equal weight, each the same distance from the center balance the see saw. Perfect balance will also occur when a heavy person sits nearer the balance point and a lighter person farther away from the balance point. Either way, the result to the viewer is one of satisfaction. So in a picture or layout we can have the first kind of balance, formal or 'bi symmetric' (as Otto Kleppner¹ calls it in his *Advertising Procedure*) in which objects of equal size are at an equal distance from the vertical center line of the layout. Or we can have informal balance, satisfactory to the eye, by having the larger objects nearer to the center line and the smaller ones farther away, or a large mass on one side of the vertical centerline, balanced by several smaller masses on the other side or the picture itself balanced against the heavy type display of headline or trade name. Balance, too, is carried farther and applied to masses of type matter.

Rhythm, as pertaining to composition, is the orderly movement of the eye from one object to another, from one line to another. Rhythm gives a feeling of life and interest.

Harmony in composition pertains to the close relationship between the lines or tones of the picture. There should be a similarity in the handling of the different parts. Thus, if

¹ Otto Kleppner *Advertising Procedure* p. 128 Prentice Hall 1928

straight lines and square corners predominate, the introduction of a few curved lines and circles will violate the principle of harmony. Unless very cleverly done, the result will annoy the viewer.

Layout sometimes takes liberties with the principles just discussed. Often to secure attention is more important than to follow the conventional rules of composition. In such cases the gain in attention value may compensate in a practical way, for the disregard of artistic norms. Other things being equal, however, the principles of art should not be violated.

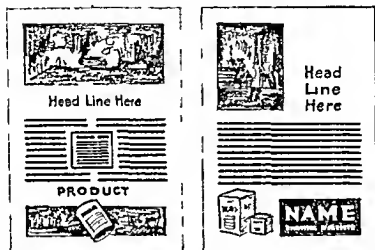


FIGURE 7 SKETCHES SHOWING FORMAL AND INFORMAL BALANCE

Limitations of size and shape—The fundamental steps in making a layout are far more simple than the foregoing would lead one to believe. The first and simplest step is the shape of the advertisement. This may be limited in advance by the selection of the media. If car cards or bill boards have been selected the size is predetermined. (See Chapter IV.) If a magazine has been chosen, again the size of the page or the part thereof is standard. A full page may be 7" by 10" or 9" by 12", etc., and a half page a proportionate part of these sizes. If a newspaper is to be the medium for the advertisement more latitude is possible. While the width will be in

multiples of the column widths, the height may vary from an inch up to the full vertical length of the newspaper page

When the layout man is allowed to make his own selection of size, he will consider what psychologists call the "golden rectangle" which is believed to have the most pleasing proportions for an advertisement. This is a rectangle of 1 to 1.62 proportion (approximately five inches wide by eight deep or multiples of these figures)

Depending upon the material to be displayed, often a long narrow column is effective such as a single column in a newspaper or a magazine. Occasionally a wide short advertisement may be desired. A limiting factor here is the regulation by most newspapers that for every column used there must be at least one inch of depth. Thus, a shallow advertisement running all the way across the page of a newspaper would have to be at least eight inches deep, if there were eight columns to the newspaper page.

Also the product itself may affect the size of the advertisement. A tall narrow product such as a catsup or vinegar bottle may lend itself better to a long narrow advertisement. A flat wide machine may require a wide advertisement. Or the advertisement may be an outline of the product itself with the copy *inside* the outline.

Cost of space, of course is generally the basis for *amount* of layout space to be used. Size too, will be determined by how much printed or photographic material is to go into the advertisement.

Optical center — The next step will be to consider the so called "optical center" of the space used. As previously stated, psychologists have determined by thorough tests that the eye in coming to rest on the average advertisement, other things being equal, focuses upon a spot approximately one tenth above the actual center of the space (one twentieth of the entire height of the advertisement). Logically, therefore, this optical center should contain some important item. It may well be the headline—something, at any rate, sufficiently interesting to induce the reader to scan the entire advertisement.

Balance — Consideration of balance would be the next logical step. Here we must decide between the formal or "symmetrical," balance and the informal balance. In the

first, every item of art and copy on one side of the vertical center line will exactly balance a similar mass of art and copy on the other side. While this arrangement is generally pleasing, there is the danger that unless cleverly done it may seem mechanical and uninteresting. Far more satisfactory, as a rule, is the informal balance in which there is a *feeling* of balance so far as the eye is concerned. No formal, logical rules can be laid down for achieving this emotional satisfaction, instinct here is distinctly superior to reason.

In the arrangement of objects so that the eye can conveniently and naturally follow from one to the other, consideration must be given to the principle of "Gaze motion" or "Line of gaze," mentioned in Chapter VIII. It is important to locate objects in the layout so that they, like sign posts to a traveler, will lead the reader through the advertisement in the predetermined manner desired. Thus, as we have seen, the toe of a shoe, or the point of a fountain pen leading to the headline will direct the reader's eye to that point. Other sign posts, so to speak, can be arranged throughout the advertisement. Not that every reader will follow them. Merely that, other things being equal, he will have a tendency to do so.

Motion—A development of the same principle is the showing of human beings, or objects such as trains and automobiles, in motion. The reader's eye has a tendency to follow in the same direction. As a matter of fact, an onlooker tends to gaze in the same direction as even a motionless figure. Thus, in portraying human forms or faces, either in motion or stationary, the advertiser should see to it that they face whenever possible into the advertisement—toward the text. Otherwise, as pointed out in Chapter VIII, the eye of the reader may follow their gaze away from the advertisement and possibly come to rest upon a competing advertisement in the adjoining column.

A caution about showing human figures in motion. Show them in a natural pose. For example, a man walking or running with both feet on the ground rather than in the awkward position of one foot in the air. Otherwise, the picture may look odd or even ludicrous. Certainly the pose will attract *too much* of the reader's attention.

Three simple arrangements of layouts

First headline, copy, trade mark, and possibly the product itself

Second illustration, headline, copy, trade name, product, etc

Third headline, illustration, copy, trade name, product, etc

The novice will often ask "Which shall I use?"

An illustration virtually always increases the attention value of the advertisement and unless the message itself is of wide importance it should be backed up with an illustration. Whether the headline or the picture will come first depends on the logical sequence of the thought. If the attention value of the picture is greater, then the picture should come first. Also the ability of the headline to transfer the reader's interest into the copy should be considered. Thus the picture to attract attention, then the headline to explain the picture and lead the reader into the copy.

There has been a tendency in recent years to strive for individuality—to be different. Some advertisers have put the illustration at the bottom of the advertisement. Unfortunately the reader's attention thus may be attracted first to the bottom of the advertisement, with the risk that the top of the announcement be permanently overlooked. Except in rare cases, the reader does not want to read an advertisement. Consequently he must be more or less tricked into reading it. Any obstacle or difficulty causing mental work on his part is likely to be fatal to the effectiveness of the advertisement.

White space — In establishing the page size for a layout it must be remembered that in the case of a 7" by 10" page or similar sheet, this means the *type size* of the page. The layout man still has better than a half-inch extra space all around in the white border. The layout cannot actually use this space, but its effect as a white mat around the advertisement often greatly increases the attractiveness of the advertisement for the reader, especially when included as an integral part of the layout.

This does not apply to smaller than page-size units. In such cases, especially in newspaper layouts, a white cushion must be part of the space paid for. Its use tends to detract attention from the neighboring advertisements.

The amount of white space to be used in a layout has often

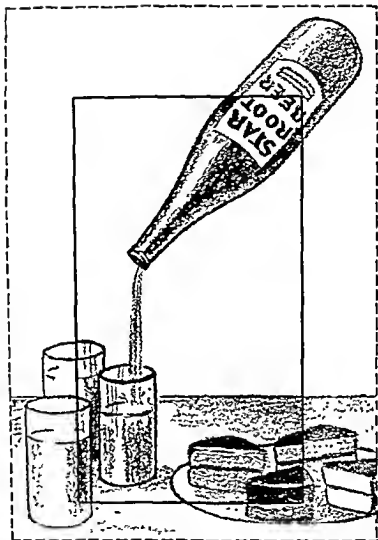


FIGURE 8 MAKING A SMALL ADVERTISEMENT FROM A LARGER ONE WITHOUT LOSS OF PICTORIAL VALUE.

been discussed. Certainly an advertisement should not be crowded—except possibly a mail order advertisement. It should look easy to read. It should have open spaces in it to

let in the 'daylight,' as the layout man says. White space of course can be used extravagantly. Unless however, there is a good reason for excessive white space, not over one fifth of the page should be devoted to it. The wealthier or aristocratic readers often are favorably impressed by the lavish use of white.

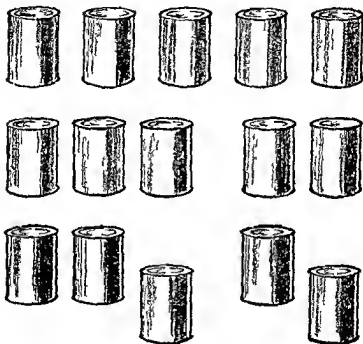


FIGURE 9 BREAKING UP A SEVERELY MECHANICAL ARRANGEMENT OF FIVE AND THREE OBJECTS

When a border is not used in a layout, care should be taken that the advertisement is well tied together. Often a rule or ornamental border at the top and bottom or merely at the bottom accomplishes this better than a complete border. The latter is distinctly commonplace.

Vertical balance as well as horizontal balance, should be considered in planning the layout. Be careful for instance,

that the top of the layout does not contain too much of the mass, lest the whole advertisement appear top heavy

A principle of layout, too often disregarded, is the use of adjacent advertisements for a background. Thus, a six inch by ten inch advertisement in a newspaper page might be laid out for an 'eight by twelve' and the illustrations around the outside later trimmed off so that the final layout is actually six by ten inches. The eye of the reader will complete the picture to its larger size. (See Figure 8)

This is not to be confused with the practice of 'bleeding off' a page (allowing the advertisement to cover the usual white

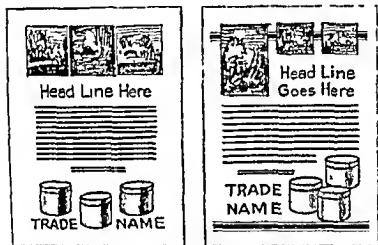


FIGURE 10 IMPROVING A FORMAL BALANCE

margin around the outside of the type size page and running off the page) Special arrangements with publications must be made for this type of advertisement, generally at a special added rate. "Bleeding" is effective, but will continue to be only until it becomes commonplace and hackneyed.

Another 'trick of the trade' in layout work is the pleasing effect created by avoiding mechanical uniformity (not a violation of rhythm if properly done). For instance when five articles or units are to be shown the arrangement will be more impressive if, instead of a uniform order, the five units are shown in separate groups of three and two, or, if three objects are shown, two and one. (See Figure 9 on page 92)

As already pointed out, the feeling of balance and rhythm comes naturally to some persons. They will hit on a pleasing arrangement almost without effort. Others, less gifted, but nevertheless clever advertising men and women, will have to attain satisfactory results by method of trial and error.

A practical system, much used in making up layouts for "dummies" in direct advertising where much detail illustration matter is to be used, is to cut out small pictures of each item ("dollies") and shift the paper cutouts around the desired space until a satisfactory arrangement is found. They then can be pasted in position on the finished layout. Note that the use of rubber cement rather than paste for this kind of work allows easy removal of the cutouts if a later change in layout is desired.



FIGURE 11 TWO LAYOUTS OF FACING PAGES
Note larger margins at bottom and outside margins

Simple suggestions for breaking up a formally balanced layout to an informal one are indicated by Figure 10. The illustration at the top may be split up into two or more smaller ones. The left hand one of these may be lengthened if some item on the right hand is also added to balance it — the product, for example.

The technique of laying out dummies for direct advertising is basically the same as for advertising layout. A dummy is a hand made working model of the finished folder, upon which are marked the arrangement of type and the illustration details. (How to select folder sizes and paper stock for direct advertising pieces will be discussed in Chapter XVIII.)

In dummies it is important to balance adjacent pages one against the other. In the printed page, for instance, a more pleasing effect is created by allowing more white space at the bottom and outside margin of the two pages. (See Figure 11.)

For added attractiveness, especially in folders going to "class" prospects, this white space may be enlarged sufficiently for small illustrations or type notes to be put in the wide margins



FIGURE 12 TWO FACING PAGES FORMALLY AND INFORMALLY BALANCED

In laying out adjacent pages in folders and in double page spreads in magazines as well, space may be considered as one large page and balanced accordingly. Thus, a two page advertisement or two pages in a folder may be balanced around

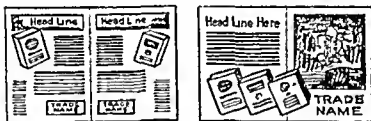


FIGURE 13 TWO-PAGE CENTER SPREAD FORMAL AND INFORMAL BALANCE

Note that two page formally balanced advertisements have a tendency to look like two separate advertisements.

the center line between the two pages either by formal or informal balance. The latter generally is more effective. (See Figures 12 and 13.)

Balance may be applied to color as well as mass. Thus, a spot of red in an informally balanced layout will have more weight than an equal mass of gray or black.

QUESTIONS

1. What is the difference between a visual and a layout?
2. In connection with an advertising layout, define (a) balance, (b) rhythm, (c) harmony.

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- 3 From current magazine advertising select examples to illustrate each of the following principles of layout (a) formal balance , (b) informal balance , (c) line of gaze
- 4 Mention three simple arrangements for an advertising layout. Under what conditions is each most effective ?
- 5 Suppose that you are asked to arrange, as part of a layout, five different packages of similar size and shape Sketch three effective arrangements
- 6 Sketch a formally balanced layout for one half page in the *Saturday Evening Post* Layout to include illustration, headline, copy, product, and product name

CHAPTER XI

COPY

THE written portion of an advertisement is called 'copy'. Between it and the pictorial portion there must be the closest unity of meaning and spirit. To ask whether words or picture originate first in the mind of a creative advertiser is like the old riddle of whether the egg or the hen first came into existence. *The germ of an advertisement may be anything—a line or a curve—a chance association of ideas—a tune—a nursery jingle, a phrase, motto or proverb—a glimpse of some sylvan glade or winding brook.* Anything at all may suggest a combination of language with pictorial imagery that can evolve into a successful advertisement. The basic idea may occur first to the artist, or to the layout man, or to the advertising director, or even to someone not even remotely connected with the advertising business. There is no monopoly of fresh original ideas. But copymen sooner or later must weld the idea into words which will be heard and heeded amidst the cacophonous yawp of the marketplace. Many of the finest advertisements on record originated in the heads of various copymen.

There are two distinct stages in the work of those specialists. First, the assembling of ideas and suggestions which promise in some way to be useful; second, the working out of these into a novel, coherent, forceful, effective message regarding the particular commodity which is to be sold.

Preliminary information.—As pointed out earlier in this volume, advertising research may have included a study of the most effective appeals to the public, may have obtained a picture of just who is the prospective buyer and just what are his buying habits. It may also have brought to light certain buying habits which must be changed if the product is to be popular. Thus, certain first steps may already be settled for the copy writer. All of this information should be in the copy writer's hands. If no such research has been made, at least he must be thoroughly familiar with the product and its uses.

before writing a word of copy. He should know the construction of the product, and its "talking points," and should possess the same information that a salesman would have. He should also know what competitors are saying in their advertisements and have clear ideas regarding those who will read his own. He should be familiar with the season of sales, terms of sale, the distribution of the product, and the like. Mere cleverness in expression will never take the place of a thorough understanding of the product itself.

Three kinds of products — The copy writer must next decide (unless the decision had already been made for him) whether the product is in a *pioneering*, *competitive*, or *retentive* market stage. Pioneering means that the product is new in its use to the public. Example: when prune juice was first exploited as a breakfast health drink. In such cases, the copy writer must presuppose that the reader does not even know the purpose of the product. In other words, the consumer is unaware of any latent desire so far as this particular product is concerned. An advertisement for a product in this *pioneering* stage requires missionary and educational copy. Much copy will be required in explaining to the prospective consumer how the product can be used to his advantage. Often the fixed habits of the consumer will have to be changed. For instance, when the first oil burner was put on the market, prospective customers had to be convinced of the inadequacy of coal and gas from the standpoint of comfort. Obviously in such pioneering or path breaking efforts, immediate results may be negligible. As a matter of fact, advertisers have occasionally gone bankrupt trying to introduce a new product. Therefore, when much of this educational advertising has to be done, it is often customary to form an association of manufacturers in the particular field and set aside a fund, the success of such an advertising campaign accruing to all the members. This occurred, for example, when pineapple juice was first introduced as a health drink. Each producer contributed to an educational advertising campaign and at the same time did his own competitive advertising to sell his particular brand of pineapple juice. Another example of co-operation amongst advertisers.¹

¹ The Savings Banks of Manhattan, Bronx and Westchester

x dollar
 + 15 minutes
 + I will

= The security of a Savings Bank Account

Products in the *competitive* stage are more easy to handle. In this stage the product's use is generally already familiar and accepted by the public. Thus a manufacturer of a new uncooked breakfast food can assume that the public is accustomed to this type of food and thus needs no special persuasion. The copywriter's task here is to discover some talking point that competitors have not already used or at least have not featured as a keynote idea in their advertising campaigns.

Products in the *retentive* stage already have a firm hold on the market, have been accepted and are being purchased and used by many consumers. This may mean that merely to keep the product's name before the consumer will result in sales. Generally however no advertiser is satisfied to do only this; he is as eager to obtain new customers as to keep the old ones in line. In this retentive class comes the so called good will or institutional advertising which is used more to hold the customers' approval than to find new users.

Many advertisers carry on pioneering, competitive and retentive advertising simultaneously. In some sections of the country the product may be in the competitive stage whereas elsewhere it may be quite unknown. A revolutionary new use for an old product may require a special pioneering campaign in addition to a competitive one. Seldom if ever can these three different objectives be attained by one advertisement.

Having determined the marketing stage the copy writer will next decide just what he wants his advertisement to accomplish. Shall it emphasize immediate or deferred action from the consumer? Shall the latter go to the dealer, send in an order by mail or write for a booklet? Or shall the advertisement be of the good will type—leave a pleasant impression which later may result in a purchase?

Which of the two following headlines from the advertisements of two life insurance companies is more likely to induce the reader to take out a policy?

How a man of 40 can retire in 15 years
It was April 12, 1845

(Phoenix)
(New York Life)

Possibly the market consists of jobbers and dealers rather than direct consumers. If this be true, the appeal must be written accordingly, the copy writer will thus be talking to people who are not primarily interested in the use of the product, but rather in the sale of it. Although a dealer may want to be sure that the particular product will satisfy customers, he will desire primarily to ascertain how easy it will be to sell. What profits are there in it for him, what help will the manufacturer give in the way of counter cards, advertising to the consumers, prices and the like? Of course, this type of advertisement would be run in the dealers' own trade papers rather than in a consumer publication.

The heart or the brain?—Another preliminary decision for the copy writer. Shall the copy be emotional or 'reason-why'? Shall comfort, fear, beauty, health, and the like be invoked? Or prosaic logic be stressed—reasons, that is, for the reader to want the product? Generally, the lower the mentality of readers the more successful will be an emotional appeal. Conversely, reason why copy is better adapted to the intellectuals, yet, curiously enough, as already stated, some advertising men assert that reason why copy will sell anything to any class and use no other, no matter what the product may be.

The type of product itself will often solve this problem for the copy writer. Authorities seem well agreed that cheap luxuries and products selling to women can best be advertised by stressing some emotional motive. On the other hand machines, technical products, large expensive articles purchased after much deliberation obviously lend themselves to reason-why copy. The two appeals may be successfully combined in fact often are—an emotional appeal to get the reader into the advertisement, reason why copy to sell him on the product. A point in favor of this arrangement is this: most people will not admit that they buy on emotional appeal, but like to rationalize their acts.

Which of the following six shoe advertisements do you think would be most successful? Why?

Men!	50% of Coward customers have good feet	(Coward)
A gift from human hands to human feet		(Julius Grossman)
You get the extra wear of a second pair		(Florsheim)
4 bootmakers studied her feet		(Tru Form)
Easter beauty for your feet		(A S Beck)
You'd ordinarily expect to pay much more for shoes		
AS FINE AS THESE		(Jarman)

Occasionally the copy writer is confronted by a specific problem, for example, how to familiarize the public with a new package design, how to establish a new member in a well-known line of products, how to correct a wrong impression on the part of the public, how to combat a particularly strong talking point used by a competitor, to announce a new price, a new factory, or a new type of distribution.

Keynote idea.—Another preliminary step is the formulation of a "keynote" idea for the advertisement. George Burton Hotchkiss² says:

Every unified advertisement has one dominant idea that constitutes the gist of the message. This is called the "keynote idea." Sometimes it is crystallized into a slogan that appears at the end of the copy. Sometimes the word or phrase embodying it is repeated again and again throughout the text as "Mobiloil stands up" or "Dodge Dependability." Sometimes it is merely a theme or motif like that of a musical composition which impresses itself on the audience.

In short, there must be some one definite thing to talk about—not everything. A hundred topics may flash through the copy writer's head. He may feel the urge to write about them all in one big glorified *potpourri*. All the more reason for concentrating on one single keynote idea. Unity. There can be many topics—lines of approach—but they should converge like spokes upon a central hub. All literature bears witness to the value of unity in expressing thoughts whether by the written or the spoken word. Although a humble handmaiden of literature, advertising must abide by the same lasting norms of presentation.

The copy writer is next confronted with the selection of a talking point to fit his "keynote idea" (or a unified combination of several ideas). Some suggestion may spontaneously

² G. B. Hotchkiss, *An Outline of Advertising*, p. 234, Macmillan, 1933.

emerge from the wealth of information assembled regarding the product the particular need the product fulfills for the consumer, one of its outstanding selling points, some feature in its service, or even an outstanding thought about the manufacturer himself or the way he builds his product or the material which he puts into it

The readers' point of view—Having decided on *what* to write about the copy writer may next decide on *how* to present it to his readers—how to make it attention compelling and interesting enough to be seen read, believed, and remembered when the prospect is in a position to buy With the possible exception of those readers who are seeking department store announcements, virtually no one buys a magazine or a newspaper for the purpose of scanning the advertisements Interest at first is feeble as a flickering flame It will brighten into intense and steady concentration only if some arresting word or phrase induces the reader to peruse the message in its entirety

How to bridge the gap between the advertising message and the indifferent reader is a hard problem for any novice, or even for the manufacturer who attempts to write his own copy It is easy but unwise to present the advertising message from the advertiser's own viewpoint—to say, in brief "Here is what my product will do" But as a matter of fact, readers are seldom or never interested in the manufacturer or his product as such Copy that begins "Out of our experience of fifty years—we—" etc., is insipid and useless

What the reader wants to know is what he or she is going to get out of the product—what human wants will be satisfied Will the product make living more pleasant, will it do the housework more quickly and leave more time for movies, reading, bridge, and the like? Will it render a worthwhile service?

To answer these human questions prompted by self interest, a copy writer will always take the reader's viewpoint, will commence his allocution from the "you" angle rather than from the "we" angle The "service viewpoint," as it is called There are, of course, some cases where the "we" viewpoint may be successful—an announcement of a new model by a nationally known automobile manufacturer, for example or a new policy by a well known department store Also in dig

nified "class appeal," the "we" viewpoint, if *conservatively* used, is often effective. Unless, however, there is a very good reason for doing otherwise, the "you," or service viewpoint, will be more effective.

Granted that the copy writer puts himself in the shoes of his reader, how can he put his argument, plea, or eulogy into the brain of his reader? Evidently by using interest—the reader's interest—as the open sesame. If Castoria is to be sold make each mother think of her own sick child. If he isn't sick now, he will be some day. Pull her heart strings. Make her 'Castoria conscious' in terms of her own little Junior. Fear sells Castoria. Or if it's an obesity reducing belt, see to it that fat Mr. Jones rues his girth, becomes introspective regarding his popularity with the ladies, morose, depressed, and profoundly ashamed of his avoirdupois. His *own*, not somebody else's fatness. The personal touch always, when reducing belts are heralded.

If the talking point or keynote idea for the copy lends itself readily to a tie up with the reader's mind it may be crystallized into a headline or the opening thought in the advertisement. If it does not, and often this is the case the copy writer will have to go afield, so to speak, to find some thought to bridge the gap. Caution—don't go so far afield that you can't get back to your product and its talking point. Too great a jump will leave the reader behind—or land him in the advertisement across the page.

There are many accepted ways to reach the reader's mind in both picture and copy. A study of the advertisements in any magazine will bring out many of them. For instance, there is the association idea, i.e., associating the product with something of interest to the reader such as important events (past or present), with interesting people, or with qualities not a tangible part of the product as home comfort, beauty, and the like. Or if a mother's attention is to be attracted, the product may be associated with pictures of children. Her own little Junior hovers like a wraith in all such pictures.

The advertising message can be developed also from the dramatic angle, the approach used in the stories and the editorial section of the magazine. We can open with dialogue, for instance, a conversation between two housewives talking

about their neighbor's washing or her children. Or we may have a monologue as a garage mechanic talking about a wrecked car, which he is pictured working on, and telling how good brakes would have prevented this accident. Techniques differ. A strip of dramatic pictures may be shown with the story in 'balloons' issuing from the lips of the characters. Sometimes the dramatic situation is rather far fetched or 'lugged in by the ears' as in the following safety razor advertisement headline preceded by a picture of Frank Buck, the explorer holding a large snake by the neck.

In a Malayan jungle I made my strangest find (Gillette)

Ever ready Batteries have recently run two pictures of narrow escapes from destruction illustrating the usefulness of portable illumination and tellingly described by the following two headlines

Sudden Death—Foiled for once! My lesson helped me," says Long Islander, Maybe it will help others

When light came in at the door
Death flew out of the window

The predicament approach, where the advertised product like a kindly *deus ex machina*, rescues the characters from their difficulties. Or a testimonial from a "user," even though in fact the testimonial may have been paid for. Or something of interest about the giver of the testimonial—the private life of Princess Mdivani or of some movie star.

No matter what be the method of presentation, the copy writer must keep in mind two basic guiding principles. First, select the kind of reader or listener who is a logical purchaser. Second sell the product to that reader. Remember that advertising which entirely overlooks the selling angle is not advertising—but publicity. To amuse or entertain people except with the ulterior motive of selling them something has no place in advertising—not even in radio programs, where entertainment is a prime consideration.

Let us further consider the first principle just mentioned—the selection of potential users. All advertising prospects can be divided into three groups: those who have immediate need

for the product, those who have a future need and those who never will have need for it. Obviously when the advertisement contacts the reader it should try to reach the first two groups and especially the first. This is done generally by getting as close to the interests of that type of reader as possible. If golf balls be the merchandise to be sold feature a golf course a conversation in the locker room and the like.

The second point that of selling the product is probably best accomplished by keeping in mind the general function of the advertisement i.e. to attract attention to create interest arouse desire overcome obstacles result in action. The advertisement may be built up to cover as many of these points as desirable watching to see in particular at the closing of the advertisement that the objective has been attained that instructions are perfectly clear and easy to follow if the order is sought by mail or if a folder is to be sent or that the reader is directed to the right type of dealer. Of course if the advertisement is to be a mere good will one any urge to immediate action will probably be omitted. But it is safer to wind up the ad with some definite do it now command such as

Fill out the coupon and mail it to us if action is the objective.

Headlines—Headlines are vitally important. In most cases the headline determines immediately whether the advertisement will be read. Too much thought cannot be given to this important part of copy writing. As previously pointed out, the headline idea may arrive with the visual. Again the making of the headline may require much thought. Some copy writers like some fiction writers prefer to have a headline or title before they compose then as they get into the story improvements in the headline often suggest themselves automatically. There have been cases where a phrase or a sentence in the copy has been found more effective than the original headline.

News versus curiosity in headlines—Many readers peruse nothing but the headlines—or at least so they say. If the advertisement is well planned and the language easy to follow this type of reader often finds himself well into the copy before he is aware of it. Obviously headline and copy should be closely related. The certainty that a considerable percentage of readers never get farther than the title naturally

induces some copy writers to concentrate all their intelligence and ingenuity upon the choice of words for this brief yet telling message. They reason that if the headline says something outstanding, significant, or mnemonic about the product or the service it gives, then, even if the reader goes no farther, some selling work will have been done. At least the name of the particular article or maker of it may be remembered, an impression of desirability or a nascent hope of ownership may have been planted. Examples of good headlines of this sort can be easily collected from the current magazines.

DOLE'S PINEAPPLE JUICE FROM HOSPITABLE HAWAII
SCIENCE DISCOVERS CHIEF REASON FOR COOKING FAILURES
(Hot Point Electrical Ranges)
LET YOUR DOCTOR TELL YOU ABOUT KARO FOR CHILDREN
THE FAVORITE KETCHUP OF 110 NATIONS (Heinz)

News—genuine, or seemingly so—is the hallmark of headlines designed to snare the fugitive reader. Curiosity—a valuable human foible—is not played up, as a rule, in this type of headline. If the copy writer is clever however, the need for the product may be included. The butterfly type of reader, skipping irresponsibly from point to point, pausing only where news, like honey, seems to reward his search, can be lured only by really novel information about a product, information that is inherently interesting. Headlines appealing frankly to the curiosity of the reader are analogous to titles used in fiction. They aim not to inform but to inveigle. Ordinarily nothing will be said about the article which it is hoped the reader will eventually buy. Nor will aught be hinted at the outset regarding the maker of the article, its price, utility, or in fact any other of these prosaic and practical details. Consider the following:

SHE PASSED THIS INTELLIGENCE TEST—100% (toothpaste)
THE TRIANGLE IN HER LIFE (Lux soap flakes)
THE WATCH DOG NEVER BARKED (Lysol disinfectant)
STILL HER ADORER. (Lasterine)

Who could tell from these headlines what particular object was being advertised?

The seasoned readers who want news and nothing but news soon learn to shun these baits to curiosity. Those who pause

and browse are likely to be persons of less sophistication and more leisure. There is naturally no sharp line of demarcation between the informative fact stating headline and the inveigling sort. If fact and curiosity can be combined by some clever legerdemain so much the better. All's fair in this attention grabbing business.

Some practical hints about headlines — They should not be long. Short enough anyway to be taken in at a glance. Scientists declare that the average person cannot see more than five objects simultaneously. Whether or not this be true, four or five ideas at once are the limit of normal capacity. Without more than alluding to the discoveries of Gestalt psychology we may safely hold to the very practical rule that while a headline may have more than five words it certainly should not have more than four or five thought pictures.

On the table is a phrase of three words but only one thought picture.

The following two headlines have each less than five thought pictures.

She passed this intelligence test — 100%
Do you let Foot Fag affect your personality?

Contrast these satisfactory headlines with the following awkward one.

The pause that refreshes at the fountain — is the pause that will refresh you at home.

Too lengthy for most eyes to take in. Yet the words and meaning are clear enough. See what an improvement it is to break up this sentence into a main headline and a subheadline as follows.

THE PAUSE THAT REFRESHES AT THE FOUNTAIN —
*is the pause that will
refresh you at home*

In such revisions it is better to use a different style of type for each, as a Roman face for the headline and italic for the second. (See Chapter XVII.)

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Interest — Headlines must be interesting, not dull Which of the following seven automotive examples is the best? The worst? Why?

- | | |
|--|------------|
| Spry, wide and handsome | (Burck) |
| Hauls 9-ton loads 52,000 miles . . | |
| Spends only \$5 90 for repairs | (Ford) |
| Ten questions to ask — when buying an eight. | (Hudson) |
| As Sheriff I needed a tough car | (Plymouth) |
| What happens after the honeymoon? | (Packard) |
| When 9 tons swing to earth at 60 miles an hour | |
| (American Brakeblok safety brake lining) | |
| Think! 1,429 209 people bought used cars from Chevrolet dealers last year! | |

Originality — Headlines ought to be original, not stale Which of the following proprietary medicine examples is the best? The worst? Why?

- | | |
|---|------------------------------|
| For children's croupy coughs | (Musterole) |
| Asthma sufferers sleep better tonight | (Vapo Cresolene) |
| Ten thousand hammers are working on my head | (Bromo Seltzer) |
| Wrenched her ankle leaving rumble seat | (Absorbine) |
| If you can't GET TO SLEEP quickly at night <i>do this</i> | |
| Try this Natural, Drugless Aid that now helps so many | |
| 'Poor Sleepers' get to sleep | (Ovaltine) |
| Seven years of constipation | (Northwestern Yeast Co.) |
| Last night low and let-down | |
| TODAY RIGHT UP ON MY TOES | |
| and here's how I did it! | (Feenamint laxative) |
| Yesterday Tired, nervous, bilious | |
| Today Fresh, rested, feeling fine | (Feenamint) |
| Now I eat Fried Pork | (Bell's) |
| But George, I thought you'd want to go! | (Fleischmann's Yeast) |
| Instant Alkalizing Bath | |
| Now for "Acid Stomach" | |
| Almost immediate relief | (Phillips' Milk of Magnesia) |
| If you had X Ray eyes | |
| You'd never again take a harsh quick-acting cathartic | (Ex lax) |
| Stop Itching Skin | (Zemo) |

Quickest way to get rid of corns (Freezone)
 Happiness long denied her because of Psoriasis (Siroil Laboratories)
 Dandruff was driving me crazy till I discovered Listerine
 Unsightly DANDRUFF
 Stop experimenting — Use Glover's
 Now better than ever — Improved Pyroil (Pyroil Co)
 Sore aching feet
 Quickly relieved and refreshed (Dr Scholl's Footbalm)

Specific statements are more credible than general statements Which of the following is the better headline?

- (a) BEST KETCHUP IN THE WORLD
 (b) FAVORITE KETCHUP OF 110 NATIONS

Notice the admirable brevity of this one:

INGERSOLL WATCH
 No 150,000,001

Beware of a headline that disappoints One that is too far from the product, one that promises a story, so to speak, and disappoints the reader by merely opening with statements about the product itself. Not one reader in a thousand would guess that the following headline was the prelude to a discussion of the merits of a dental cream:

Coffee and doughnuts again! That means he hasn't a job yet!

Or that the following is to be a cigarette advertisement and not of some patent medicine:

Think how our nervous, hurried way of living affects DIGESTION

Psychology of copy writing.—Thus far, we have been discussing copy as connected with the *idea* for the advertisement. Actually getting the ideas smoothly on paper is quite another story. The actual writing of the copy may not require imagination so far as structure goes but it does, most decidedly, with regard to original and clever ways of phrasing, figures of speech, vivid word pictures, descriptive adjectives, and dynamic verbs.

A separate volume of this *American Business Fundamentals* series covers the technique of copy writing.¹ Here in passing all we can do is to point out a few of the simpler rules which should be followed to write a smooth piece of copy.

It should be kept in mind that while writing may be basically a gift and some advertisements beyond a doubt are the result of inspired writing nevertheless the great mass of advertising copy must be sweated out — painstakingly written, revised and rewritten. Mere cleverness of style and ability to command a vocabulary will not carry the copy writer through to victory in the majority of advertising copy pieces. Copy by the way should never be so clever that the reader will say, "What clever writing." Far better for the advertiser to have the reader say, "What a fine product this is—I must buy it."

In other words advertising copy is basically a means of helping to sell goods. The copy writer should never for a moment lose sight of this fact. He will like the salesman adapt his message to the specific situation at hand and to the mental calibre of his readers. He will visualize the reader, his habits and his wants. He will keep the selection of words and ideas simple enough to be understood by the slowest witted. He will never use his own personal tastes as standards for copy unless he is sure he himself represents a typical group of readers. Much good copy has been ruined by executives assuming that their own reactions typified those of the general public.

In writing for the reader of general magazines and news papers it will be well for the copy writer to assume that the average reader's mind is about the same as that of a fourteen year old or even less. The copy writer must adapt his copy to the psychology of his public. If the product is for women the copy will be written from a woman's standpoint. Words and expressions will be those she herself might use and understand. On the other hand a man will appreciate in many cases the red blooded style of copy. Children will require still a different style. All three will resent any attitude of superiority in the writer. Beware of talking down to your audience.

Another practical classification of readers—their interests

¹ Kenneth M. Goode *How to Write Advertising* Longmans 1936

Baseball fans for example, may be talked to in baseball language such as might appear on the sports page of the news paper. Such jargon however would probably antagonize persons who did not care for this particular pastime.

Also the copy must be in keeping with the product. A cheap luxury such as a chewing gum or a tobacco may for example, be handled in a colloquial vein (a familiar sometimes almost slangy copy) whereas a piano or an expensive automobile should be presented with more dignified verbiage. Above all, temper everything with common sense—common sense in selecting the appeal to each type of reader common sense in the presentation of material common sense in the demands made on the reader.

Although this is not a text on the technique of copy writing, there are a few points in the actual writing of copy about which the copy writer cannot be too often reminded. The most important of these are clearness coherence emphasis and unity. These four principles together constitute a standard of excellence against which every piece of copy should be checked. They are discussed briefly in the four paragraphs that follow.

Coherence—See that thoughts in the copy follow each other logically so that the average reader can grasp their sequence readily. If the thoughts themselves are not obviously in sequence, use connective words such as *moreover, however, therefore, furthermore*, and the like. Or points may be numbered.

Clearness—See that the meaning of each sentence is perfectly clear. Does it signify exactly what you want to convey? Will the average reader readily grasp the impression you have in mind? If instructions are given do they tell the reader exactly what you want him to do?

Emphasis—Put important thoughts in important places, i.e., at the beginning of a sentence or a paragraph, or at the beginning of the copy. Remember that the middle of a sentence or paragraph is the weakest as to emphasis the end next in strength and the beginning the strongest. Often when revising a piece of copy, important words or phrases will be found buried away in the middle of a sentence where they may be entirely lost to the average reader. It is a simple matter, often, to transpose the words so that the important point opens the sentence.

Unity—Adopt one keynote idea and stick to it. Follow your theme, so to speak. If more than one talking point is to be included, see that one is emphasised and the others subordinated, or that a keynote idea is adopted which will allow all the talking points to be featured as one. Example 'Three reasons why you will like—etc.'

Cautions—A few final cautions for the novice. Don't change the viewpoint any oftener than absolutely necessary. If the "you" viewpoint is used, stick to it throughout. Or if you must change, do it smoothly and then hold to the second viewpoint to the end. Don't change the subject in a single paragraph any more often than necessary. If the product is the subject, stick to it. If "you" the reader, is the subject, keep him so—for the paragraph at least.

Beware of a long rambling introduction to your copy. Get down to your story and your product as soon as possible. Remember the reader's interest in your advertisement easily wanes. Other competing interests may distract him. Don't use unnecessary words, or repeat the same thought unless for emphasis. Never use accidental repetition. If you want to repeat an idea, let the reader know you did so purposely. Make the copy dynamic—full of action words. Have it step along lively and carry the reader with it. Omit such weak expressions as, 'it is a matter of fact that', avoid too frequent use of 'there is' and 'there are'. Words which mean little and are horesome must be discarded.

And, lastly, *revise* copy. Write first in the white heat of inspiration if you will. don't stop to look for the exact word. Don't lose the fire of the copy or its dynamic quality. Create first. Then refine and polish. Smooth out this sentence, substitute a word here, a phrase there, cut out an entire paragraph, recast a sentence, change the order. Strive for copy that draws the reader along without his being aware of it. Copy that makes him eager to read every word.

If your message is to be used in radio broadcasting give it an ear test. Read it aloud. see that it *sounds* smooth, that it has no harshness nor too many recurrent "s" sounds no tongue twisting combinations of words for the announcer to worry about. No sentences too long for listeners to grasp the entire thought immediately. Remember, the pages of radio turn but

once A magazine reader may, if he will—and he often does—reread the advertisement in part or in total With the radio listener, it is the first time or not at all

QUESTIONS

- 1 What is the difference between pioneering and competitive advertising copy?
- 2 How does advertising copy addressed to the dealer differ from that addressed to the consumer? What typical points would you feature in advertising to the dealer?
- 3 What is meant by talking points in advertising copy?
- 4 What is meant by the predicament approach in writing copy?
- 5 What are the two principal classifications of headlines? From current advertising select three examples of each.
- 6 List the requirements for a good headline
- 7 List four principles of construction that should be followed in writing a piece of advertising copy
- 8 In revising a piece of advertising copy what are some of the points that should be carefully checked?

CHAPTER XII

BUILDING THE RADIO PROGRAM

IN Chapter V radio as a medium for advertising was discussed. The advertising technique of radio, however, differs so radically from that of other media, that a separate chapter is required to outline general knowledge of sponsored program procedure and preparation. In planning a radio advertising program, the two basic ways in which radio advertising differs from all other types should be kept in mind.

Characteristics of radio advertising — First, radio enters directly into the privacy of the home, often in the midst of a mixed group, consequently, its sales talk is likely to be resented unless very tactfully presented. A radio program smacking too much of strong arm selling will be as much resented as if an invited guest took off his coat, rolled up his sleeves, and started to sell his host an oil burner. Only the most carefully thought-out sales approaches, unobtrusive and subdued, will meet with universal approval. As a matter of fact, many Americans resent any advertising message on the air. They favor the methods used by the British Broadcasting Corporation, a part of the British Post Office Department, which permits no radio advertising whatsoever. Yet this method, if used in America would necessitate an annual radio tax from the listener. Such a tax now exists not only in Great Britain, but in many other foreign countries where advertising is not permitted on the radio. It may be generally conceded that no country in the world, unless it charged the public an exorbitant radio tax, could spend on radio talent the money gladly paid by American advertisers.

We Americans have docilely accustomed ourselves through the past sixteen years of radio advertising to tolerate and, as in the case of the present Jello programs, often to enjoy the advertising message. Nevertheless, to be acceptable, the message requires adroit handling.

Secondly, radio advertising differs from other media in that the advertising is integral with the entertainment (or the educational part of the program). The advertiser, therefore, in buying time for a program must fill it mostly with entertainment and subordinate to this his commercial message. The public looks to the radio not primarily for advertising information, but for entertainment and education.

Entertainment being so important the preparation of a sponsored program calls for showmanship as well as salesmanship. Showmanship is the ability to plan and present successful entertainment. But many advertisers have overstressed the showmanship angle, have presented wonderfully entertaining air shows which 'sold the shows' but not the products. Many advertisers too have erred the other way, have overdone the commercial publicity much to the listening public's disgust. Since advertising is the only reason for the sponsored program's existence, it might be well to measure every sponsored program with an advertising yardstick. Not be satisfied with the number of people who will listen, but to induce them to remember the product by name and later buy it.

The announcer — From the standpoint of showmanship, a radio personality is almost essential to the success of radio advertising. A master of ceremonies, a specially-created character or set of characters, or popular actors and singers, well known orchestras, all these give personality to a radio program. The announcer, too, has an important rôle. His personality, selling ability, naturalness in presentation, all help to put over the show — and particularly the product. The most effective programs are those in which product and entertainment are integral, ones where advertising comes in so naturally that listeners will not resent it. Programs too, must be in keeping with the product and keyed to attract the largest possible number of potential prospects. A program for an exclusive product or one appealing to a "class group" will naturally have more dignity in presentation, and less emphatic commercialism.

Trends in program popularity should be carefully watched. Certain types of "air shows" rise and fall in popularity. To be the last to adopt a show of this type is to fall behind in the race for the consumer's dollar. Admittedly when a new type of program becomes popular, a second of the same type

will develop a good following. But a third, fourth or a fifth will tire the entire public, and reduce the pulling power of all shows of this type.

Actually to imitate the individual presentation of a certain artist is, of course, unethical and may even lay the advertiser open to a suit for damages. These "copy acts," as the showmen call them, merely succeed in making a novelty commonplace and banal. Thus initiators and imitators both suffer. In radio, a novel angle of presentation is desirable to hold the present listener's interest. This can be effectively done, not so much by creating an entirely new type of program as by injecting new talent, new ideas within the present program itself. An entirely original "show" may be preferable, however, if a different public is sought. Often, switching the time of the program will obtain a new audience. But whether it be the program that is changed or the time of broadcasting it, the new arrangement should be merchandised to the new group. Often an advertiser will keep his present show and put on a second also on the same or another station at another time of day to build up a new group of prospects. Thus some of the larger broadcast advertisers have several different programs on the air at the same time.

Material for radio programs—How shall we start to construct the advertising program? Obviously the basic idea will be rooted in the product, will be designed to attract a large number of listeners from among potential users of the product, and will have possibilities of expansion into a series to interest the unseen audience over a long period. Single broadcasts, like single advertisements, are seldom completely successful.

The range of material is wide. Music—classical or popular, dance orchestras, quartettes, vocal soloists, programs featuring one instrument such as the organ, piano, accordion, harp, or violin. Drama—news events, reports of sports, contests, educational series, tragedies, comedies, and the like. Or both music and drama—an aerial vaudeville, generally with a master of ceremonies in charge to tie the acts together. Builders of radio programs have combed the world for interesting material. They exploit the explorer near the South Pole or the great evangelist in church or temple.

Programs originating outside the studio are called "remote control programs", in these the microphone is taken to the event, not the event to the studio. The remote microphone sends its material over leased telephone wires into the studio, whence it 'goes on the air' in the usual way. A program too far away for wire delivery, as in the case of the explorer at the South Pole is broadcast from the scene of events by short wave, picked up by a special short wave receiver, delivered by wire to the local station and then rebroadcast to the regular listeners.

Advertising programs are carefully worked out beforehand in the studio and carefully rehearsed both for performance and timing. Sometimes seven hours of rehearsal are required for a one hour program. Performers can be secured from artists' bureaus of the stations or from special theatrical and radio agencies. Large advertising agencies specializing in radio often have their own lists of potential talent.

Broadcasting stations have a program department which will construct a program for the advertiser, although the more common custom is to employ an advertising agency which has specialized in this type of work. A competent agency will not only work up an effective program but arrange the merchandising contacts with dealers and attend to collateral advertising in other media for the purpose of persuading the public to hear and heed the new radio entertainment.

'Canned' material for radio — Normally live talent programs are broadcast but once over the air (either remote or studio-presented). However, when an advertiser has his program on a national network, the difference in time across the country may require the program to be broadcast again at a later hour for Western audiences. This is often expensive. A cheaper and quite effective way to obviate the need of a two-time broadcast is to make an electrical transcription of the first program. An electrical transcription merely puts the program in a definite record on a specially prepared wax disc from which later discs similar to phonograph records are made. Special care is taken to eliminate or soften mechanical noises such as needle sounds and the like so often present on the ordinary phonograph record. By electrical transcription, also are recorded programs, orchestras, and vocal music so that

they may later be broadcast from any number of small stations which have the necessary electrical equipment. As many extra discs can be made as needed.

Electrically transcribed programs should not be confused with the playing of phonograph records before a microphone a makeshift type of presentation frowned at in the better broadcasting stations. Originally the Federal Communication Commission ruled that an electrically transcribed program must be so announced at the beginning of the program but that the ordinary recorded program must be so announced with each number. A recent F. C. C. ruling states that now both groups when over five and not in excess of fifteen minutes shall be identified at the beginning and end of the program. The technique of making electrical transcriptions is so excellent that listeners can seldom distinguish them from live talent broadcasts.

For small stations and for spot broadcasts (single stations as distinguished from a network of stations) electrically transcribed programs are often more effective and far less trouble than programs using the local talent available. Often separate records of outstanding musical numbers by well known orchestras or even short dramatic sketches can be welded together by a clever continuity writer into a satisfactory sequence.

Timing the material.—In radio programs time is the unit of purchase as compared with space in other media. An advertiser may buy one-quarter, one-half or one hour on a single station or a national network as mentioned in Chapter V. On many stations particularly small ones he may buy short announcements of one, two or five minutes. In planning the program time is all important and should be calculated to a split second. Generally after the material has been decided on the program is arranged chronologically to each number or announcement being allocated its preliminary running time in minutes and seconds. In the case of a fifteen minute program for example every second of the time should be accounted for allowing approximately twenty seconds for station announcements at the end of the program. As each number is rehearsed the exact duration can be noted on the time schedule. One reason why rehearsals are protracted is the necessity for determining this running time with precision.

Theme songs can be lengthened or shortened to smooth out small time differences in a schedule

Advertising messages are measured just as accurately as to duration but kept separate from the other portion of the program there being on most stations a fixed proportion between the time allowed respectively for advertising and time for other material Columbia Broadcasting Company for instance rules that for a full hour evening program all commercial announcements shall total not more than 6 minutes, for a three-quarter hour program 4 minutes 30 seconds, for a half hour 3 minutes for a quarter hour 2 minutes 10 seconds Daytime programs are allowed a maximum of 15 per cent of the total broadcast period for commercial announcements with an additional 40 seconds on the quarter hour program

The advertising message may come in the opening announcement (briefly as in Fig 14) in a straight commercial or in a dramatic commercial within the program Straight commercials are merely straight advertising talks similar to the printed advertising message Dramatic commercials are those which are presented in the form of short dramatic sketches (monolog dialog and the like) It is claimed for them that while the listener may not like to listen to straight advertising talks he will not object to a short dramatic story even if it is built around the product Often the featured actors on the program are used for the dramatized sketch The announcer generally delivers the straight commercials He can utter effectively about 170 words a minute Some speak faster than this some more slowly Excessive speed is disliked by the public Where the announcer is selected in advance his 'time rate' is generally known and can be used in timing the commercial Dramatic and straight commercials generally last from 45 seconds to two minutes

Sound effects—A judicious use of sound effects can heighten the dramatic effect Studios are equipped with various devices to imitate almost every known sound from the crackling of a burning building to the creaking of wheels on a snow-covered road in zero weather Where sounds of crowds cheering traffic and the like are required they are generally furnished from recordings of actual events Program scripts

are written much the same as those for the stage but with much more attention to sound effect. Radio drama to create its illusion of reality has no visual aids but depends entirely upon the voices of the protagonists or upon special noise making equipment. In Figure 14 is shown (by courtesy of the Columbia Broadcasting System) a sample of a radio script of a popular children's program.

COLUMBIA BROADCASTING SYSTEM
WARD'S PROGRAM — THE NEWS OF YOUTH — No. 40
TUESDAY MARCH 17
6 15 TO 6 30 P M

CUE (COLUMBIA BROADCASTING SYSTEM)

(30 seconds)

Biz Bugle Call and Drum Roll

ANNCR THE NEWS OF YOUTH! Featuring Scoop Ward the Ace News Reporter Brought to you by the bakers of Ward's Soft Bun Bread spelled SOFT BUN the loaf in the green stripe wrapper — the bread that America's champions eat three times a day!

Biz Drum Roll

Here comes Scoopy Ward to give you — THE NEWS OF YOUTH!

Biz Drum Roll

ANNCR Okay Scoop!

SCOOP Okay Andy!

SCOOP Festus Missouri! Eleven year-old Tommy Alexander was standing in front of a restaurant on the main street one evening recently trying to sell his newspapers.

TOMMY (Calling) Papers! Get your paper here! Read all about it Five million dollars damage caused by flood Get your paper here!

BILLY (Coming up) How's your papers going, Tommy?

TOMMY Gee not so good

BILLY How many you got left there?

TOMMY About fifteen How many you got?

BILLY Only three I sold thirty-six today

TOMMY Gee I only sold five and it's almost supper time too

BILLY The trouble with you Tommy, is you don't use salesmanship.

TOMMY How do you mean?

BILLY Oh, you got to figure out a way to make them want your papers—make the headlines sound exciting

TOMMY I try to do that but somehow I didn't have any luck

BILLY Hey, Tommy, look at that car that just came up

Biz Auto comes up to curb and stops

TOMMY Gosh, some car

Biz Door slam

BILLY Holy smoke Tommy! Look who that is getting out

TOMMY Do I know em?

BILLY Sure you do

TOMMY Oh sure now I recognize them Their pictures in the paper That's Pepper Martin and Ed Heusser of the St. Louis Cardinals

BILLY Sure Look They're going into the restaurant! Look at the folks crowding in after them

TOMMY Say I've got an idea!

BILLY (*Calling*) Hey Tommy! Where you goin'?

TOMMY (*Off mike*) In the restaurant!

BILLY (*Calling*) What for?

TOMMY (*Off mike*) You'll see!

Biz Door slam Up on Hubbub of Voices

HEUSSER Well what'll you have Pepper?

MARTIN Let's see Guess I'll have ah tenderloin steak
rare A big one Some fried potatoes creamed carrots
pickled beets corn bread apple pie à la mode, and
a cup of coffee

TOMMY (*Coming up*) Excuse me Mr. Martin

FIGURE 14 SAMPLE OF RADIO SCRIPT

As discussed in Chapter XX, most stations impose a certain amount of censorship regarding not only the content of sponsored programs but even the actual wording and length of commercials. Consequently the regulations of a particular station need to be known in advance. Some stations have very rigid rules, others, unfortunately, have almost none at all. Even when unhampered by regulations as to length of commercials the advertiser will do well to make them short. Otherwise he will antagonize his hearers.

A few miscellaneous hints. An announcer may make or break the program by his personality. Everyone works best when using his natural style. Some are noted for sincerity, or salesmanship, or naturalness, or jollity, and the like. When possible, the commercial should actually be written to fit the

announcer Only then can the most effective results be obtained Considering the absence of visual appeal, radio has been forced necessarily to give the product a personality, to tie the product closely to the program Often the actors themselves are dressed so that they can be readily associated with the product One company whose product is in red and yellow tubes, dresses its orchestra in red and yellow costumes which, when described over the air, gives a vivid word picture to the listeners Another, whose trade mark is an Eskimo, dresses the orchestra and entertainers in Eskimo costumes

The unseen speaker — There should also be a close association between the product itself and the radio personality The Maxwell House Show Boat program, for example, has been closely tied to Maxwell House coffee in the radio program in posters in magazine advertising Advertisements in some cases have figured the show boat and its characters rather than the coffee Leading characters have sold the coffee in dialog both in the radio program and in magazine advertising The result is that show boat and coffee are closely associated in the minds of the public Many similar fine examples of this method exist on the radio today

Vivid descriptive language is always desirable Word pictures should be used whenever possible Difficult and even fairly simple product names should be actually spelled out for the listener A caution about the subject matter Because the radio message is received in the intimacy of the family group, often by mixed groups, it should avoid the offensive and often brutal frankness now all too common in printed media

Radio programs, like stage shows, can be checked up for balance, variety, tempo, climax, and the like

Gifts over the air — With radio as with other advertising, it is results that count Results in sales — or at least response from listeners The radio "coupon" is the novelty hooklet or sample offer made over the air Requests for these by the unseen audience have often aggregated half a million Before offering a hooklet or whatnot, the announcer must be sure that the advertiser is really prepared to spend the money necessary for its distribution especially if the requests should be very numerous One case is on record of an advertiser who offered over the air a novelty which had to be specially manu-

factured. So great was the demand, that the factory making the novelty worked overtime, then ran out of material and could not promise delivery for several weeks. Obviously the delay did not enhance public good will. Another company, in a similar predicament, wrote a special letter to each person who had requested the novelty apologizing for the delay. In the case of novelties if their value merits it, a compensating request by the advertiser for a box top of the product is often made. This stratagem especially where children are concerned has resulted in many extra sales.

Radio contests.—Contests too have been widely used in connection with radio programs. Most stations have rather stringent rules connected with contests and the radio advertiser is advised to study these carefully before planning a radio contest offer. Strict adherence also should be given to postal laws. The National Broadcasting Company suggests that the only safe way is for the advertiser to submit his proposed contest to his local postmaster and have it passed on before going ahead. A Federal statute forbids the publishing or broadcasting of information about a lottery or a drawing which depends on chance. Thus a contest must be based on skill, even here care must be taken that the authorities will not interpret the terms as a subterfuge.

National Broadcasting Company offers the following suggestions in planning contests

1. Make rules simple and specific.
2. If it is possible to put printed rules in the hands of each entrant so much the better.
3. Be definite as to where entries are to be sent.
4. Be definite about closing date of contest.
5. Acknowledge each entry promptly.
6. Give a large number of small prizes rather than a small number of large ones.
7. Give each contestant a souvenir or sample of product.
8. Give all an equal opportunity.
9. Announce winners promptly.
10. Publish names of winners.
11. Pick prominent judges.
12. Make contest of short duration.
13. Protect names of contestants and use them carefully.
14. Answer special letters.
15. Sell the product in the contest.

QUESTIONS

- 1 Why do some advertisers have more than one type of program on the air at the same time?
- 2 Approximately how many words will there be in a 45 second broadcast announcement?
- 3 Define opening announcement, straight commercial, dramatic commercial
- 4 Distinguish between remote control programs and studio programs
- 5 What are electrically transcribed programs? Their advantages?
- 6 Give two reasons for the use of a theme song in connection with a broadcast program
- 7 Mention several ways to give personality to a broadcast program
- 8 Give several examples of the use of sound effects in connection with a dramatic commercial
- 9 Why is it advisable to have the local post office pass on radio contests before they are put on the air?

CHAPTER XIII

ART WORK

TURNING again to "eye appeal"—the printed advertisement or direct advertising piece—there is still a creative step to be taken before our advertising job goes into production. This is the actual making of the illustrations. The visual and the layout have put the idea on paper. The layout may even have included a rather finished sketch of the illustration. However, before the plates can be made, the final art work must be done. As a general rule, the visualizer is not a trained artist. His rough sketches are generally turned over to another for completion. Sometimes a professional artist is called in to make a more or less finished sketch for the layout. But of course if the layout man is an artist, he himself is competent to complete the pictures he has sketched in the layout.

Importance of art in advertising—In large organizations this branch of advertising comes under the supervision of the art director who generally is an artist in his own right but who often assigns the actual drawing to a subordinate or to a free lance artist. Free lance artists are those who have an independent studio of their own and who do art work on a commission basis, according to specifications furnished by the art director. In smaller organizations, art supervision may be entrusted to the advertising manager, or if an agency to the account executive. He must know what he wants and be able to judge the work of the artist engaged.

Much adverse criticism of advertising art of a generation ago was caused by the crudeness of advertising managers or account executives. Advertisers in those days had little feeling for art and small knowledge of composition and technique. Nor would they pay for that kind of advice. So long as the illustration told its story, it was satisfactory. Ten dollars for a finished drawing even for an advertisement in a national magazine, was not unusual.

Today hundreds of dollars, even thousands are paid for a single drawing. Advertising men are now awake to the importance of art. Where they themselves lack knowledge or special ability they are willing to pay for it in the person of a competent art director. Advertising men have absorbed enough æsthetics to be fair judges of a picture. Artists themselves have added to their art training a knowledge of commercial art. Experience too has proved the value of an attention compelling illustration to hold the reader. A good picture is worth as much as or more than good copy. Certainly unless the news value is startling, an unillustrated advertisement seldom prompts so many inquiries as does one with an appropriate photograph or painting. With the improvement of the mechanics of publication far better results can be obtained than were possible a generation ago. Color is widely used. A product can appear on paper almost exactly as in real life. Truly a picture today can show more than thousands of words can tell.

Art technique — The temperamental bohemian of a generation ago who insisted upon presenting the idea from his own artistic viewpoint has disappeared. In his place is a shrewd business man who insists that an advertisement is inexcusable unless it helps sell goods, a man who co-operates completely with the copy writer to the end that the finished advertisement be a complete financial success to the sponsor.

Unlike copy, where the personal preferences of the writer are curbed, art work is best when it emphasizes the individuality of its creator. Artists who have a unique style or technique are in great demand. Artists vary in talent. Some are noted for their ability to sketch faces, others figures, others still life. An art director or advertising manager generally keeps a classified list of free-lance artists. But in addition to knowing where to go to obtain special artistic talent, the art director must also be familiar with the minutiae of technique. W. Livingston Larned¹ in his *Illustration in Advertising*, lists five practical questions to ask oneself before selecting any particular technique.

¹ W. Livingston Larned, *Illustration in Advertising*, p. 28. McGraw Hill, 1925.

- 1 What medium will best serve to bring out the atmosphere it is wished to create?
- 2 To what extent must distinctiveness and individuality of illustration be emphasized?
- 3 Where is the advertising to appear and on what grades of paper stock?
- 4 Are photographs preferable because of the illustrative conviction they bring?
- 5 What have competitive advertisers done in the past and what are their present methods?


To this list might be added others. How much money can be spent for the job and what, besides paper stock, are the mechanical requirements of the medium used? For example, in one magazine the advertisement may appear only in black and white in another it can be in black and white and one additional color, a third magazine may be equipped with a printing process which can show the exact colors of both product and setting. Before deciding to use color, not only the extra cost of the drawing but also of the cuts must be considered, these can easily be more expensive than the drawing, even though the artist demand a large fee.

Different styles of illustrations—In discussing the mediums which can be used to make the illustration, Mr. Larned lists, in the volume already referred to, the following¹

Original wash drawings in transparent water colors	The poster style wash
Tempera originals, with white pigment mixed with the black	Poster style line
Paintings in black and white oil	Matted blacks for poor paper reproduction
Crayon, for line or half tone reproduction	Etching style pen drawings
Pencil for line or half tone reproduction	Full shade line
Dry brush technique, on surfaced paper	Half shade line
Combination line and half tone illustrations	Pen and ink outline
Line drawing embellished with Ben Day tints (See Chapter XVI)	Black Silhouette
	White Silhouette
	Photography
	Photographic combined with pencil
	Photographic in combination with line
	Photographic, poster retouched

Instead of relying on the individual technique of a single artist to give continuity to a series of advertisements, the art

¹ *Op. cit.*, p. 13.



The OCEAN LINER and the TINY TUG

The huge trans-Atlantic liner depends upon the husky little tug to guide it through the narrow channels of the harbor into the broad expanse of the sea, where the liner's own energy is released and it gets under way.

AMERICAN CYANAMID COMPANY
535 Fifth Avenue New York

FIGURE 15. USE OF LINE DRAWING FOR ATTENTION VALUE TO ILLUSTRATE THE HEADLINE.

director may accomplish the same results by using for an entire series a single one of the above techniques. For example all pen and ink outline drawings, or all silhouettes, or fine pen etchings and the like.

Composition—In cases in which photographs are to be used, often the artist will first draw a sketch to get a satisfactory composition or arrangement of the objects in the picture. In recent years photography has become an art both as to arrangement of objects and as to lighting. There are studios where the photographers in charge will create many unique effects in lighting and shadows. Thus, sometimes a simple product can be photographed in a setting to give the impression of a creative piece of art work. Often the art director will want to decide personally which of several of these lighting effects are best suited to his particular purpose.

Photography may present highly original and unusual perspectives. Many studios are equipped with a swinging crane from which the cameraman can take a so called bird's eye view of the product. Thus it is possible to introduce interesting innovations in advertising. For example, an automobile manufacturer recently took a "worm's eye view" of his car, from underneath. The result was startling and attracted much attention later from magazine readers. Mirrors too, to duplicate a set up, or to show a product from several different angles at once have interesting and unexplored possibilities.

An art director should always look through the camera lens and check up the actual arrangement of the objects to be photographed to see that there are no odd or embarrassing combinations. A head for instance, directly in front of a round frame on the wall may result in a picture wherein the model seems to be balancing the frame on his own head like a clown in the circus. Without preliminary care a hand or a foot may appear in the photograph in a most awkward or ludicrous position. Carelessness of this sort is very costly.

Resources of the photograph studio—As to models for photographic work most large photograph studios have a comprehensive list of available girls and men with their pictures so that the art director may select just the right face or figure. Care should be taken to secure the "model release" when a picture is taken (see Chapter XIX)

Large studios also keep stock photographs which may be purchased for publicity purposes at very reasonable prices, especially if exclusive rights are not desired. Often this type of picture makes a very effective advertisement.

An artist clever at retouching can make up a composite photograph from several separate pictures and conceal the matching so as to give a very original and unique effect. Retouching is an art in itself and by its means either the plate or the photographic print can be so changed as to become a very different picture.

QUESTIONS

- 1 What is a free lance artist and why are his services often used even by organizations who have their own staff artists?
- 2 List several mediums which can be used in drawing an illustration.
- 3 Which of these would be effective where the illustration is to appear (a) in a newspaper, (b) in a magazine, (c) on a billboard?
- 4 Select, from current advertising, examples of illustrations done in several different mediums.
- 5 Select, from current advertising, those illustrations which show marked originality.
- 6 What is meant by "retouching"?
- 7 What are the advantages and disadvantages of using photographs rather than original drawings?
- 8 In posing a scene for a photograph what precautions should the photographer take before actually making the picture?

CHAPTER XIV

THE ADVERTISING CAMPAIGN

Not so many years ago when a manufacturer wanted to advertise he simply had a few announcements prepared and placed in what he considered the best medium to reach his prospects. No careful plan, no particular objective, no campaign. Unfortunately today there are many small manufacturers who still follow this unintelligent procedure.

But advertising even with the most limited appropriation should never be looked upon as merely preparing and placing advertisements. There should be a thoughtfully selected goal, a carefully predetermined plan of action, a co-ordination of all the manufacturer's forces to reach a definite objective, and a definitely allotted appropriation even if small. The money should be apportioned in three ways: definite answers should be made to the following questions:

How much will be spent to prepare the manufacturer's own salesmen to co-operate? How much to reach the dealer and supply him with merchandising helps? How much to reach the consumer?

Co-ordination of effort — Results should be carefully forecast and later, reviewed. If more than one medium is to be used they should be carefully co-ordinated and the best time to run the advertisements should be considered. Each successive announcement should reinforce those which have gone before, effects upon the public ought to be cumulative. When the appropriation is large enough tryout campaigns should first be conducted to ascertain dealer and consumer reactions toward the product and its uses, and to test the effectiveness of the idea behind the campaign. Recently a manufacturer with an advertising idea suited to radio tried it out first on one single station (a 'spot broadcast'), then on three, and, when the results had demonstrated the soundness of his idea, he contracted for a program over a national network. But this large

expenditure was not made until after he had notified his jobbers and dealers, arranged for counter and window displays, printed matter, and supporting advertising in other media. All these prepared the way for his national broadcasting program.

Whether the appropriation be large or small, the advertiser should work out each detail of his campaign before a line of advertising is run. Much of the spasmodic advertising that appears today in newspapers, magazines, and radio, and particularly in business papers, is doomed to failure because the manufacturer thinks that all there is to successful advertising is just to advertise. Suppose, for example, that a manufacturer has selected two of the best technical magazines to reach engineers, used a half page each month in each and sat back to wait results, without further thought. He has made no plans with his dealers to follow up the inquiries which may trickle in. He has a catalog but no special literature to send out. And what is worse he has no co-ordinating direct mail plan to follow up the prospects he does get. He merely sends them the catalog, and forwards their names to his nearest dealer. To keep in touch with this dealer or to write to the prospect again to pound at people who have already shown themselves interested with a mail campaign, never occurs to this kind of advertiser. The result is that soon the advertising is discontinued and the magazines, normally effective as advertising media, have a black mark put against them. A carefully prepared plan of action a campaign as it were even in so simple a case as this would undoubtedly have broadened his markets.

The first step in planning an advertising campaign is to determine the appropriation—the amount of money to be spent. Advertising results seldom appear overnight. For some products, a prospect needs to be worked on for months. Therefore, the appropriation must be planned to cover a period long enough to increase sales systematically. In other words an appropriation should be allotted beforehand *in toto* rather than partly allotted with the intention of obtaining the balance from new sales income.

Measuring the appropriation—The appropriation may be an experimental amount set aside to accomplish a specific task,

to cover a certain city, a certain territory. The amount again may be based on a percentage of expected sales, or a percentage of gross sales from the preceding year; or based on the



FIGURE 16. NEWSPAPER CAMPAIGN BUILT ON A SINGLE KEYNOTE IDEA.

number of prospective users in the given territory and an estimate of those who may be switched from competitive brands. Often the entire sales of the industry are used as a base and a percentage estimated for the new advertiser.

Certainly in all cases the margin of profit in the item itself will be a factor in determining what percentage of the gross price of each item shall be appropriated for advertising. An exception to this policy might be a campaign to open new territory or educate users to a new product. Such an appropriation might necessarily be out of line with possible profits from sales during the given period of the campaign. But when possible future sales are taken into consideration as well as the reduced appropriation necessary to continue sales efforts during the coming years, the grand average will compensate for the first excessive expenditure.

A study of appropriations of successful advertisers and a balancing of the amounts against annual sales, as previously pointed out in this volume, shows 3 per cent to be a fair average, the percentage varying, however, from less than one per cent to over ten, depending on the margin of profit in the item advertised. Certainly where advertising takes up part of the salesman's load (or all of it, as in mail order selling) the percentage may be even higher.

Duration of campaign—A word of caution about considering an advertising campaign as something covering merely a specific duration such as three months, six months, or a year. Certainly an advertising campaign can have a concentrated effort over a short time, but consideration must be given to the fact that if sales from the territory are to continue, there must always be some advertising effort in progress, sustaining campaigns may be less intense and less expensive than the initial ones but advertising campaigns there must be. Business records are strewn with pathetic cases of manufacturers who started in a pretentious way, became successful, and then decided to run for a few years on momentum, only to discover that when the momentum died out it was too late to get started again. With advertising, it is indeed better never to begin at all, than to begin and stop.

Selection of media—Other considerations in advertising campaigns are the selection of appropriate media to reach dealer and consumer, duplicate circulation in media, the amount of space or time to be used, the months of the year most effective for carrying on the campaign, the size of the advertisements, whether the campaign will open with large, compelling

announcements and dwindle to smaller ones, or whether it will start with smaller advertisements and build up to larger ones

The size of the appropriation will determine the number of media to be used. An appropriation may be large enough to flash the advertising message in magazines, newspapers, over the radio on bill boards and car cards, to multiply the message, to hit the consumer from every angle. Or an appropriation may be so small that only newspapers or direct advertising or both are feasible, or one magazine or newspaper backed up by the radio.

The campaign may be national in scope, or if distribution is limited, it may be confined to one section of a country or even to a single city. A campaign may be planned to reach only a select group of prospects or every prospect in the given territory. But however complex the problems of a complete campaign, there will always be one fundamental principle underneath namely co-ordination of objective plan of action and every other factor.

Functions of an agency — Most manufacturers prefer to use the services of an advertising agency in planning their advertising and merchandising campaigns. The agencies today occupy a dominant place in such matters. Many publications prefer to receive advertising from an agency and often recommend that the advertiser use a recognized agency rather than deal with them direct.

Agencies arose nearly a century ago. Originally agents represented publications, merely acting as space brokers, selling space in the publication at a price higher than they themselves paid. It became clear before long that if they were to keep their clients in a publication, there must be some definite proof that advertising increased the sales of merchandise. Gradually the agents themselves found it advisable to prepare the kind of advertising which, in their estimation, would help sell goods. As the mechanics of production improved and the publications contained better and better printing and illustrating, the agency eventually found itself doing much of the art work, etc. This and other specialized functions led to the organization of research, production, copy and art departments, to make the service to clients complete.

Today the advertising agency, briefly, is an organization of advertising and merchandising experts who specialize in planning advertising campaigns and in carrying them out in detail after they have been approved by the client. From experience in handling many merchandise problems, agencies have amassed a wealth of data as to the pulling power of different media, effectiveness of merchandising plans, and the like. In the fullest sense of the word agencies are able to plan and execute complete advertising campaigns, from the first investigation of product and market and other preliminaries up to and including the actual preparation and placing of printed advertisements or radio programs. A large agency is likely to have on its staff specialists of a type that no single advertiser could afford to employ. The latter thus finds ready to serve his special needs a department for research, for space buying, for radio programs for advertising copy, for art, for production, for merchandising for handling sales problems, and the like.

Obviously there is generally more than one way to advertise a product successfully; thus a customer who compares one agency with another will find a considerable difference in the plans suggested. But generally, all these will be based upon fundamental advertising principles. Occasionally, however, the advice received will be colored by the preference and particular experience of the agency consulted. A manufacturer whom we shall call Mr. Smith, once went to three different agencies for counsel as to how he might best acquaint the public with the merits of a new type of product. One agency specialized in direct mail, another in newspaper advertising, and still another in radio advertising. Naturally each agency recommended the hulk of the appropriation be spent in the medium with which it was most familiar! Generally, the advertiser will find better and less biased service from agencies which have done successful work in all media, and know how to co-ordinate these successfully and with complete satisfaction in a particular campaign.

Agency service standards—There still exist a few old-fashioned agencies which do little more than prepare and place advertisements. If the client has an efficient advertising department of his own, no harm may be done in using such firms, yet the advertiser should realize always that if he wants the

best results he should seek out an agency that can give him a complete service. As early as 1918, the American Association of Advertising Agencies set up a standard for service, which included the following: (a) study of the product or service, (b) analysis of the present and potential market, (c) knowledge of the factors of distribution and sales, (d) acquaintance with all available media, (e) formulation of a definite plan, (f) execution of the plan, (g) co-operation with sales work.

Commissions — No matter how excellent an advertising department a manufacturer may have, its point of view will always be from the inside, whereas an advertising agency will survey his sales and advertising problems from a fresh and unprejudiced standpoint. Modern agencies represent the advertiser rather than the publisher. True, the agency still gets its compensation from the media rather than from the advertiser, the usual commission ranging from ten to fifteen per cent. This commission is computed from the regular card rate which the advertiser would have to pay irrespective of whether he used an agency or placed his advertising direct. In other words, no reputable publication will allow this commission either direct to advertisers, or to unrecognized agencies. Thus, it costs an advertiser nothing to have an agency place his advertising in the different media.

Many agencies charge an extra fee for special work or service. Where the annual amount of commissions received from media is large enough, this service fee is often considered as covered by the commissions. Naturally all drawings, cuts, material, and the like are paid for in the usual way. Many times the agency can buy this material and bill it to the advertiser at a cheaper price than the advertiser himself could procure it elsewhere. Unfortunately, sometimes the reverse is true, thus there are occasions when advertisers with competent advertising departments prefer to do their own purchasing.

Rating the agency — The phrase "agency recognition," briefly means that different media have associations of their own, part of whose duty it is to investigate the methods of business, financial strength, and the ability of the agencies to do expert and satisfactory work. When an agency has been

so investigated and found worthy, it receives the official blessing of that association, and in consequence all members will cheerfully pay to the agency a commission on business placed with them. Where such recognition is not granted, a commission except in rare cases, will not be paid. The methods of separating the sheep from the goats will not be discussed here, the reader is referred to Hugh Agnew's *Advertising Media*, which lists the different associations and their requirements. Few agencies, except the largest, are favorably rated by all media. Furthermore, in any one medium, the various members of the association are under no compulsion to heed its recommendations.

Many long lists have been written of factors to consider in selecting an agency. Naturally these will differ according to the product, the amount of service required, and the particular advertising problem. Briefly, the following characteristics are those most taken into account:

- (a) Age and recognition of the agency
- (b) Advertising experience of the entire staff, (no agency can be better than the men who comprise its organization)
- (c) Number of accounts handled and their standing, size, and the length of time they have been with the agency
- (d) The turnover of accounts (i.e., number of accounts lost within a year)
- (e) Opinions of clients and of different media
- (f) Whether the account will be handled by an experienced executive (often small accounts are turned over to so-called "cub account executives, who may be clever enough but who cannot boast the experience of handling an account safely and economically)
- (g) Financial standing of the agency
- (h) Size of its organization (it need not be large but it must be big enough to give the type of service necessary to the advertiser's success)

QUESTIONS

- 1 List the steps you would take in planning an advertising campaign.
- 2 What factors determine the size of an advertising appropriation?
- 3 What is the average percentage of annual sales generally allotted to the advertising appropriation?

- 4 In a very general way outline an advertising campaign for the following
 - a a breakfast food (distribution national)
 - b an ice cream (distribution, one metropolitan city)
 - c. an oil burner (distribution, New England)
- 5 What is meant by an advertising agency commission?
- 6 What services should an advertising agency be able to offer its clients?
- 7 What is meant by agency recognition? How is it obtained?

CHAPTER XV

ADVERTISING PRODUCTION SCHEDULES

ASSUME at this point that the marketing research has been completed, the campaign planned, media selected, copy and layouts for advertisements (or the copy and dummies for direct advertising) executed, and all the creative work of advertising finished. There still remains much to be done before the advertisement can appear in printed form. Much mechanical detail must be supervised carefully, yet rapidly. Much of the procedure is standard and requires only a knowledge of the 'ways and means'. But part requires good judgment and a sound familiarity with the prevailing practice in the use of engravings, paper, print, type, and the like.

All these details are highly important, many advertising men—especially those with no gift for creative work and original ideas—are gainfully employed in taking care of this part of the business. As a matter of fact, the finest creative idea in the world can be all but ruined in the production process, foresight and alertness are indispensable. The following chapters are devoted to the prosaic and humdrum aspects of this part of the advertiser's work, the present chapter to the planning and making of schedules for such work.

Work schedules—Naturally a production department may carry on simultaneously several unrelated duties. Several jobs will be 'in work,' as the saying goes, and each must move on schedule if the different jobs are to be completed to take their part in the campaign at the strategic moment. Magazines, newspaper, and radio, for instance, have "deadlines" for the last moment when copy and cuts can be submitted for publication. Direct mail pieces, too, go out on a predetermined calendar of mailing days and even mailing hours. Literature for dealers, counter cards, displays must be delivered at a set time to co-ordinate with other activities of the advertising campaign.

Actual delivery dates, in most cases, will be determined by the account executive, but it is the production manager who correlates the efforts of all employees so that every task will be completed exactly on time. He will do well to make a written list of the duties of each worker with the proper hour or minute specified for the completion of every separate step, always allowing, if possible, a comfortable leeway for the unpreventable delays which invariably occur. For instance, a printer may give the production manager a date for delivery of a printed job. However, the proofs may be held up by the client or a period of wet weather may occur and, unless the printing plant is air-conditioned, the ink will not dry and a few extra days will be required. Or a photo engraving may be ruined and have to be made over again. Or a change in advertising tactics, at the last moment, may require the alteration of a drawing, a photograph, the copy, or the layout or, indeed, the co-ordination of all of these.

Generally advertising men with creative ability to plan the campaign, the copy and the art work are irked by such details. Not everybody can be a successful production man. He must have a liking for detail, in fact, detail in a production can be extremely interesting. He must be able to keep cool under exciting working conditions and last minute stress. He must have a good memory, foresight, imagination, resourcefulness, and ingenuity. Many men with these characteristics, plus a liking for and a knowledge of the advertising business, have found a pleasant and lifetime work in this branch of advertising. Executive ability here also brings its reward in better pay.

Production details—Let us first consider the production end of the newspaper and magazine campaign. The size of space and the dates of insertion will in most cases be determined before the job arrives in the production department. But the latter will prepare orders for space at prevailing rates, and also a list of the dates when advertisements are to be run, the size of space, a description of each particular advertisement decided upon, closing dates, and the like. Other schedules will insure that all copy be delivered on time, and that all cuts, electros, or mats (see Chap. XVI) be made and delivered to meet the closing dates of publications.

The production department will assume the responsibility of having all this material sent out on time, and see to it that all proofs as received are checked and duly returned. Woe betide the person who slips up on a deadline! For the loss of the advertisement not only may affect the advertiser's entire campaign but will deprive the agency of its commission on that particular advertisement. A single commission may be as much as \$1200 for a single page. It should be kept in mind that many of these closing dates are far in advance of the actual publication dates—in case of color pages sometimes as much as eight weeks in advance. Many publications have a "secret closing date" which is later than that listed on rate cards, but no production man should ever depend on this except when a client wants to place an advertisement in a publication after the listed closing date has passed. It is surprising how late some of the smaller publications will take an advertisement from a new advertiser. Many advertising schedules are mapped out months in advance. This works no hardship. But, often last minute campaign changes are made and they call for extreme, almost impossible, speed on the part of the production man.

Rules established by periodicals—All mechanical requirements of each publication, size of page, width of column, and the like can be obtained from the rate cards or the Standard Rate and Data referred to previously in this volume. A well regulated advertising agency will have a complete up-to-the-minute file of rate cards and other data concerning the publications.

There are also certain requirements and censorship in connection with magazine and newspaper advertising, the production man must follow these carefully. Newspapers, especially in the larger cities and many magazines have certain rules regarding the amount of solid black which can appear in an advertisement or the thickness and size of the type. One will accept a solid black background in a cut, another will demand that the black background be stippled or toned down to a gray. Certain phrases and claims in the advertising copy are allowed by certain publications, refused by others. *Production men learn all this by the bitter rule of experience.* After to contact the publications first if in doubt.

Most of them have booklets covering their regulations and will be pleased to send them to any agency or advertiser

Size of page and paper—Another problem which often confronts the production man is that the same page advertisement scheduled in several magazines may mean several different sizes of cuts. For all page sizes are not the same. Some are as large as $9\frac{3}{8}$ " by $12\frac{1}{8}$ " and others as small as $4\frac{1}{2}$ " by $6\frac{1}{2}$ ". Often the layout department takes care of this by furnishing the production department with different sized layouts. Often however, an oversight or an added magazine may require that the production man work out the different sizes and order the photo engravings accordingly.

Again there is great variety in the kind of paper used by different publications. Newspaper stock will require line cuts or half tones of coarse screen. general magazines of 120-screen, or "class" magazines of 150-screen or more. All these details should be at the production man's finger tips. (See Chapter XVI.)

Direct mail schedules may be made up similar to publications schedules, with a description of the mailing piece, the date it is to be delivered or mailed out, the date the cuts are to be furnished, copy to be sent to printer, and the like. To make such a time table is simply a matter of computing backwards from the delivery date. Thus so many days for printing, so many days for the client or the agency executive to approve the proofs, so many days for the cuts and electros, so many days for the drawing to be prepared. Often when special paper has been specified there may be a delay in getting it from the broker or jobber and this loss of time must be allowed for in the schedule.

There are several excellent books on production work. Readers who feel they have an aptitude for this activity will do well to study attentively at least one volume. No book will exhaust all the unexpected difficulties which can arise in a large production department. Only actual apprenticeship will teach all the little short cuts and time saving ingenuities, all the new processes and procedures invented by the best minds in advertising.

The novice in the production department must remember that a mistake may cost the agency hundreds of dollars.

Color photo engravings are very expensive. All orders should be double checked as to sizes of cuts, screen, and the like.

The following chapter is devoted to the mechanics of production in their order: photo engraving making the original cuts and half tones, and electrotyping making duplicates of the engravings.

QUESTIONS

- 1 What is a dead line?
- 2 List a few of the publication censorship requirements with which the production man should be thoroughly familiar.
- 3 How do the different sizes of magazine pages work a hardship on the production man in preparing his work schedules?
- 4 Prepare a brief production schedule for 6 full pages in the *Saturday Evening Post* to be run every fourth week beginning the first Saturday in October.
- 5 What basic qualifications should one have to be successful in a production department?

CHAPTER XVI

PHOTO ENGRAVING AND ELECTROTYPING

WE HAVE seen how the finished drawing or illustration is created. Carrying those pictures to the printed page requires a final complicated step—photo engraving, or making a metal facsimile of the drawing in raised outline, or in fine raised dots so that it will print on the page. To many creative advertising men the wide possibilities of photo engraving are almost a closed book. They do not realize that often a few changes in the finished layout or the drawing itself as to arrangement and technique, can often effect important economies. A good production man who knows the intricacies of this work (and they are not difficult to learn) can often make suggestions which will save large sums for his agency or the advertiser. But it is not enough to know merely the *principles* of photo engraving. Both creative and production advertising men should know the *possibilities* as well.

As to the principles, photo engraving is based primarily on the fact that ink can be applied to the raised surface and transferred to the printed page. Obviously, if an exact picture of a finished drawing were transferred by photography to a perfectly smooth copper plate, the eye could see the picture on the copper plate, but if the plate were covered with ink and printed, the surface being perfectly flat, would print a black solid mass. Therefore means must be devised to change the flat metal picture into one of raised and depressed surfaces. This, stripped of complicated details, is photo-engraving.

Line cuts—The simplest photo engraving (and least expensive) is the line cut which is made from clear black and white drawings such as pen and inks. Because lines in such a picture are solid black, it is simply a matter here of making a plate in which the black lines are raised for printing and

the white spaces depressed so they will not print. A glance at a line cut, as this branch of photo-engraving is called, will make this plain to the novice.

Half tones — Suppose, however, that the drawing is a wash drawing or a photograph, with delicate effects in many shades of gray in addition to the solid black. The photo-engraving for this, called a half tone, plainly must be handled in a different manner to transfer this delicate shading to the printed page. This effect is obtained by making the plate in fine dots, rather than solid lines. The surface of these half tones when closely examined may appear perfectly smooth to the naked eye, but the magnifying glass will show a complicated system of small dots differently spaced. When ink is applied to this kind of surface and the dots transferred to the paper, a picture of grays rather than solid blacks, as in the line cut, is reproduced.

The making of a line cut.—When the engraver receives a pen and ink drawing, he first photographs the drawing to the specified size on a glass plate just as a photographer might. The glass, however, is specially treated so that the negative of the picture can be removed in its entirety from the glass. The production man will have marked on the drawing the size of the line cut he wants, thus $\leftarrow 3'' \rightarrow$. Cuts may be made smaller or larger than the original drawing. After developing the plate, the negative is transferred, with the negative reversed, to a plate glass. Then by arc light, an image of the negative is transferred to a sensitized metal plate, just as a photographer transfers the negative to the sensitized paper in ordinary photography.

This sensitized plate, when developed, bears an exact, but reversed, reproduction of the original drawing. But the metal is still perfectly flat, and would print a solid black mass if used in this condition. The raised and depressed surfaces on this metal plate are obtained by dusting the plate with a special acid resisting powder, which sticks to the lines on the plate, the plate is then stained with acid which eats into the metal on which no powder has adhered. After other details, such as burning in the powder and painting in open spaces, the plate is given an acid bath which eats away the unprotected



Country of the Adirondack, South of the Adirondack, New York, N.Y.

MUST BE SEEN *To Be Appreciated*

Through lack of an adequate picture, as well as the power to describe, many an advertisement has ended with the stereotyped phrase, "must be seen to be appreciated." What a saving there would be in advertising effort and expense if illustrations generally were as clear as the one of a Cape Cod Colonial. One look, and you mean actually to be standing in front of it — admiring its beautiful proportions.



It hugs the ground and supplies under that big tree-trunk is the owner of the free-handed pen-and-ink picture. It begs of your heart to possess it and call it your own—because the illustration alone has fully described the house of your dreams. We offer this as a splendid example of the worthlessness of an adequate picture and, by the same token, the economy of a Beck engraving.

THE BECK ENGRAVING COMPANY

PHILADELPHIA, 7th and Spruce Streets. NEW YORK, 222 East 47th Street. SPRINGFIELD, MASS., 222 Broadway.

FIGURE 17. EFFECTIVE USE OF THE PEN AND INK DRAWING WHICH CAN BE REPRODUCED ON ROLICH PAPER.

parts of the plates and leaves other parts raised to act later as the printing surface. The better the engraving company, the better and more careful the handling of each of these processes. For instance, special care is needed lest the acid eat



in *under* the raised surfaces and thus make them weak and likely to break off in the later printing process.

When all this part of the work has been successfully completed, the result is a sheet of metal upon which is an exact raised but reversed picture of the line drawing which, when inked, will transfer the picture to paper. All other surfaces have been depressed, eaten down by acid, they will not take ink.



FIGURES 18 & 19 HALF TONE AND ENLARGEMENT SHOWING THE SCREEN OF THE HALF TONE

The plate is now subject to expert inspection and by various other steps rough edges or pieces of metal which have not been sufficiently eaten away are tooled out by hand. The plate is cleaned, mounted on a block of wood, type high so that it can be printed alongside of type material.

The making of a half tone — So much for a line cut. The making of a half tone is more difficult to understand. Let us

assume in this case that the original picture is a photograph. If the engraving for this were made the same as a line cut, all the delicate gray masses would blend into a black mass when printed. For this reason the dot system already referred to is used. The basic principle is the same except that, instead of solid black lines on the plate there will be myriads of dots which according to their size and shape, will print different values of ink and give an exact reproduction of the original photographs.

To get the proper shaped dots on the negative a fine screen is placed in front of the plate in the camera when the picture is first being taken. This screen acts very much like a very fine sieve although the lines are drawn on two plates of glass, and has a specified number of square openings to the inch according to the desired fineness of the finished half tone. The camera then receives the image of the photograph, but because of the screen between it and the plate, the latter records only those parts seen through the openings in the screen. This gives a dotted effect to the plate when developed. A half-tone picture in a newspaper will show these dots plainly. The observer will note how irregular in shape they are. A later section will discuss the Ben Day process in which dots are also used but these are always regular in size and shape.

After the screened picture is taken, the process is much the same as that followed in making the line cut save that in no case will there be any solid *line* blacks. Always dots, often close enough together to appear black in the printing, but nevertheless dots. Note in the accompanying illustration, which is a magnified view of a half tone, how these dots vary in thickness and how they run into one another and make a solid black mass where there has been a solid mass on the original photograph. An enlarged view of a cross section of this half tone plate would show the printing surfaces, the same as in a line cut but smaller in mass.

Screens.—Naturally the finer the screen in the camera, the closer the dots. Thus 55 lines to the inch on the screen will make a fairly coarse half tone one suitable for printing on coarse paper such as news stock. In ordering half tones for newspapers and magazines printed on coarse paper, then, order half tones at not more than 55 or 65 screen for the best print-

ing results. The dots in these coarse screen half tones being fairly far apart will not run together when the coarse paper absorbs the ink. For smoother paper such as machine finish and coated (see Chapter XVIII) 100 to 133 screen will be found suitable. Naturally the finer the screen the better the reproduction of the detail of the original photograph or wash drawing. For multiplicity of detail and for reproduction on paper of very fine finish as high as 175 screen may be used. Engravers have certain standard screens which the production man should mention in ordering half tones. The commonly used screens are 50 65 85 100-120 133 150 175. Unless otherwise specified line cuts and coarse screen half tones are made on zinc and fine screen half tones on copper plates. Line cuts on copper are higher in price. There is a multiplicity of other details regarding the subjects under discussion too technical in their nature for elaboration here.

In ordering line cuts and half tones from engravers instructions may read somewhat as follows:

- 1 Line cut from pen and ink drawing 3 inches wide between marks as shown
- 1 85 screen half tone of photograph 6 inches wide as marked
- 1 133 screen half tone from wash drawing 4 inches wide as marked

A caution in sending material for half tone reproduction. Always send the original photograph or drawing. Do not send a proof of another half tone which has already been screened. A screen proof when rephotographed with the other screen will leave a kind of pattern over the whole plate which makes it appear as if it were printed on very coarse cloth. Where no original is obtainable however a good engraver can often match the screens and give a fairly good result in the finished half tone but no production man should count on such assistance.

Comparison of costs.—Half tones cost roughly almost twice as much as line cuts. There will be an added cost for different finishes to the half tone. Standard half tones unless otherwise specified will be furnished without a black hair line surrounding the rectangular half tone.

But if other than a rectangular half-tone is desired, round for example, or silhouette (background removed and the object shown in relief), there is an added cost of approximately 50 per cent. Or if a vignette half-tone is ordered (where the edges of the silhouette are faded into the background) the scale rate of a square half-tone plus time charges are made. A gray border can be ordered around a half-tone. Or a combination line cut and half-tone can be made in one cut. This will be necessary when the artist's picture combines line work such as lettering with photographs or wash rendering. Extra pictures not on the original drawing can also be "stripped" in the finished job by the engraver. Extra negative and time work naturally add to the expense. In making a layout, often by slightly separating a line effect from the photograph, the cost of a combination can be saved and the finished job be made passably attractive. Here the line drawing is made separately as a line cut and the photograph as a half-tone, both being tacked on the same block at a small additional charge.

Engraving prices also vary according to the care and skill of the engraver. There are many different steps in making a half-tone, and naturally the cost is higher in a shop where each detail receives individual attention. Extra depth of acid etching, for instance, adds to the engraver's costs but makes a longer wearing half-tone. Etching deeper provides for better duplicates.

Special treatment of photo-engraving.—The production man should be familiar with the many different things which can be done to photo-engravings while in the hands of the engraver. A white, thin-line border can be "hand-tooled" around the edge of an otherwise plain half-tone. A decorative effect of two or more bands of white across top and bottom of half-tone can be made in the same way. Lettering can be tooled onto a half-tone so that the lettering will print white from the finished plate. Or a highlight can be tooled out so as to print perfectly white. This work is expensive but often justifiable. One picture can be surprinted on another or type matter superimposed across a gray half-tone. This is done by the engraver when he makes the original half-tone negatives. Pictures can also be patched, parts omitted, and

the like when the production man knows how to make his request

A helpful service unknown to many production men is the furnishing by the engraver of blue prints of the negatives while still on the glass. By obtaining these, the production man may often be able to visualize exactly the arrangement of the finished job and, at the slight cost of an extra negative or two, change the entire layout of the half tone or increase the size of some details in a composite half tone. Often this saves doing the entire job over again.

Engravers 'pull' and furnish with each line cut or half tone two proofs of the photo-engravings. These are pulled on engravers' stock which is clay-coated and often gives a better looking job than when the engravings are printed on ordinary paper stock. It is advisable, when there is any doubt as to how the engravings are going to appear on a certain paper stock, to furnish the engraver with paper samples and let him pull his proofs on the actual paper to be used in printing.

Instructions to the engraver should be written on a separate order. Writing on the back of photograph, especially with a hard pencil, will indent the photograph and show on the finished half tone. Note 'crop marks' on the *border* of the photograph where they will not ruin the photograph and handicap the engraver. Crop marks are the directions written on a photograph or drawing to designate how wide the final cut is to be made or what part of the photograph is to appear in the final half tone. Thus one might have an 8" by 10" photograph but want a half tone of only a small portion of the whole photograph. Crop marks will designate just what part is desired.

Color technique—In making line cuts and half tones for color work (except in the four-color process) there naturally must be a separate plate for each color. Thus one may have a black and white drawing but decide that certain decorative parts in the printed job are to be in green or red. The color scheme can be marked on a thin sheet of transparent paper (a color overlay) so that the engraver can be guided, when making his negatives, as to just what part of the drawing is to appear on each of the two plates. An extra charge will be made for separating the colors when the negatives are taken.

Also there will be an extra charge for "proofing in color." If the job is a simple color one, color proofs may not be necessary, but if the register (fitting together of the color and the black) is complicated, it will pay to have color proofs. This will show the printer just exactly how the finished job is to look and put the responsibility up to him if the register in the printed job is poor. A production man looks these color proofs over carefully before the plates are mounted and if there are any mistakes in register he so reports them to the engraver who in turn, corrects them on the plates and then mounts and delivers the finished plates.

In the four-color process, four plates are used for any number of colors. All colors being made from the primary colors, red, yellow and blue, the proper combination of primary color dots on three plates produces the secondary colors. An additional black or key plate is required however to give life and snap to the finished job.

The Ben Day process — Ben Day process, or tint laying on a line cut, takes its name from Ben Day, its inventor. This process enables the engraver to apply fine lines and dots of a set pattern to the negative of a line drawing so as to give it the appearance of a shaded job. Often these fine dots and lines, which come in hundreds of standard patterns, can be so cleverly applied by the engraver, that the finished job may look almost like a half tone, yet it will print as a line cut.

Because they are lines and dots, and used in connection with line drawings, the finished plate can be printed on coarse paper (depending on how fine the dots are). This process is extensively used in newspaper work especially for applying color to comic strips. It also may be used for color work on finished paper and, when the Ben Day is fine, may resemble a color process job very closely. Ben Day patterns come on film sheets and are applied to the negative or plate before etching. The film is inked and pressure applied to transfer the design to the negative.

When a line drawing is sent to the engravers for Ben Day treatment, the production man marks the parts to be shaded in light blue (because blue will not photograph). Or he may make an overlay on thin paper. From a Ben Day screen chart he selects the patterns and notes the numbers on the different

areas, Number 419 or 306 or others, as the case may be. When the production man is in doubt, the selection is best left to the artist, who made the original picture, or to the Ben Day man at the engraver's. Many of these Ben Day men can get far finer effects than the average artist. Ben Day patterns also come on a transparent material which can be used by the artist himself who cuts out and pastes the patterns on the original drawings. This eliminates the Ben Day time charges by the engraver, the job being no more difficult than the making of an ordinary line cut. When an artist applies these special patterns he should allow for the reduction of the size of the drawing in the final cut or else the patterns will reduce and the dots or lines be so close together that they will fill in the printing.

When Ben Day is used in color engraving, a combination of dots on the blue plate with dots on the yellow will give green on the finished proofs, red dots and yellow will give orange, etc.

In all cases where color plates are ordered, straight colors, four-color process, or Ben Day, "progressive proofs" are furnished with the engravings. These show the printer which color he is to print first, second, third, and give him a record of each combination in the progression. Larned, in his *Illustration in Advertising*,¹ gives cautions in selecting Ben Day patterns. Following is a summary:

1. Avoid the use of fine patterns where the printing paper is coarse, such as newspapers and farm papers.
2. Confine selection to a few patterns such as will be effective. Too many patterns in a single illustration tend to confuse the eye. The cost of Ben Day increases with each pattern used.
3. Ben Day patterns should be applied for contrast. Too many similar designs make an ineffective picture.
4. Don't use large pattern Ben Day for small areas.
5. Ben Day, like color, should be intelligently and artistically applied—and not over-used.

Preparing the plate for printing—When engraving plates are finished and mounted, they may also be mortised or notched to take the type message. A mortise is a square or

¹ W. Livingston Larned *Illustration in Advertising* pp. 285-8. McGraw-Hill, 1925.

rectangular opening inside the wood block, a notch is a cut into the side or bottom of the block. Mortises or notches made into the wood are negligible as to cost. If a metal cut (when the type is to be set very close to the illustration and it is necessary to cut away extra metal) the cost is greater.

Half tone and line cuts, when ordered in the ordinary way, have metal shoulders on all sides where the tooled-down plate is tacked to the wood block. In setting type around an illustration allowance should be made for this extra space. When it is necessary to set type close a cut may be ordered with flush sides or flush top and bottom, which means all shoulders are cut away. When a flat color is to be applied back of a line cut or half tone in printing such as a yellow square back of a square half tone it is not necessary to make drawings or have line cuts made. An engraver will make these tint blocks directly from the metal cut to ordered size and at a price lower than the price of regular line cut.

The question is often asked how does the engraver make red, yellow and blue plates when the original color drawing or photograph is in full color? In other words how does he separate the colors for his plates? This is done by means of a color filter. In color process work the sensitive plate and the screen are used in the usual way. But before the light is allowed to reach the sensitive plate, it passes through a color filter, placed in or behind the lens. It has been found that a filter of the complementary color to the primary color which is to be recorded on the plate, will allow all other colors to pass through. Thus, to obtain a negative of the blue in the original drawing the complementary orange filter will be used. This orange filter allows all red and yellow rays to pass through but stops the blue rays even though they be in combination with other colors such as purple or green. Thus the blue is stopped and photographed exactly as if it were black, and so we have a record of the blue for our blue plate. In the same way a green filter passes everything but the red which can again be photographed separately, a violet filter passes everything but yellow. In this work, so as not to get a disfiguring screen pattern from using more than one screen, the screens are turned at different angles. A magnified view of a color proof will show this.

"Blow up" half-tones—The 'blow up' half tone is now being used extensively in newspapers to obtain striking pictorial effects, such as emphatic contrasts in grays and blacks. The 'blow up' half tone is made in the following way. Assume that the final plate is to be 55 lines per inch screen. The engraver makes a 110 screen half tone on copper one-half the size of the final plate. When he has re-etched, tooled, and finished this 110 screen half tone, the open spaces between the dots are filled with magnesia powder. The result, with much of the detail covered by the white powder, is photographed to twice the size and then etched on zinc. Or the result may be obtained by taking the 110 screen small half tone proof to an artist to paint out high lights and blackened shadows. The proof is then photographed to twice its size and etched on metal. The finished product, in either case, is a coarse screen half tone with delightfully contrasting white high lights and deep shadows.

Electrotypes.—The photo-engraving has been referred to as the plate which is used to impress the illustrations on the printed page. And so it is in many cases. However, in these days of large printings of folders with a run of 200,000 or more, the original photo-engraving would soon wear out and the whole expensive procedure of having a new engraving made from the original drawing would have to be repeated. Also in printing a large run, say from 25,000 up, it is often cheaper to print two or more identical copies at one turn of the press. This would require two sets of original photo-engravings, if we printed a job with the original photo-engravings.

On small printing runs, where the photo-engraving is not likely to be used again for other printing purposes, the original photo-engraving is used and set up with the type. Generally the original is considered too valuable to be sent to the print shop. It is considered a kind of master plate to be kept in the advertiser's files. Therefore an inexpensive means had to be devised to duplicate these original plates. That, substantially, is electrotyping.

Electrotyping, then, is an inexpensive method of making duplicate copies of half tones and line cuts, either to keep the original from being used and worn out, or to allow many copies of the original to be printed at one time as occurs when the

same advertisement is to appear in possibly a dozen magazines or newspapers simultaneously

The use of wax — Electrotypes are made (omitting much of the technical detail) by first preparing very smooth sheets of specially prepared mineral wax. These sheets are poured on sheets of copper about a quarter of an inch thick which give the wax sheets body in handling. The original half tones or line cuts are forced face down under tremendous pressure into the wax sheets the sheet being first dusted with graphite which acts as a lubricant and keeps the original photo-engravings from sticking to the wax.

The wax form on which is now a perfect impression of the original photo-engraving is trimmed around the edges where the tremendous pressure has bulged out the wax. Next it is prepared for the electric current. For electrotyping is an electrochemical process whereby a thin sheet of copper is deposited over this exact impression of the original photo-engraving (i.e., carried over from a copper plate or anode and deposited on the graphite-covered wax form or cathode)

To do this the wax impression after being properly prepared is hung in a solution of sulphate of copper and sulphuric acid a few inches from the copper plate anode and, when an electric current is applied, the process begins. In a period of from one to four hours, a thin sheet of copper is deposited on the wax impression. The thickness of the copper sheet, if the electro is to be used for ordinary printing, may be as little as .006 of an inch, if for a long run printing job, .010 of an inch, if for an embossing job, as much as .030. It should be noted that cheap electros generally are thin and thus will not hold up well under long run printing jobs.

After the copper has been deposited, the plate is removed from the bath and hot water applied to remove the wax. A thin shell of copper is now left. This is washed in lye to remove the last trace of wax and a soldering flux applied to the back of the shell to prepare the metal surface for the electrotype metal, which is poured over the back of the copper shell to give it strength and form. The electrotype is then cooled, sawed to size, leveled up and the back planed down to almost its final thickness. It is further worked to take out the low spots and the high spots which are not wanted on the printing

surface. Finally it is mounted type high and is ready for use.

Where the screen of the originals is very fine or most exacting results are required as in three- or four color work, a lead molding process is used instead of the wax. This process is more expensive but gives a better reproduction of the original plate. When the lead mold is faced with nickel steel (nickel types) the resulting plate will give a service, it is claimed, almost three times that of a copper electrotpe.

Mounting electros—Electrotypes may be mounted on wood or metal may be flat or curved. If they are to be used on a patent bed in printing they should be ordered unmounted. The electrotpe order should, in this case, specify the kind of patent plate to be used and the degree of bevel to which the sides of the electrotypes is to be cut. Electrotypes for use in newspaper work should also be ordered unmounted, since the newspaper does not print direct from electros but uses mats (explained later in this chapter). For ordinary printing jobs the electrotpe is ordered wood mounted. If the electrotpe is to be used on rotary printing presses (i.e., having rounded beds of type) the electro should be ordered curved. Such an order should give the thickness of the plate and the diameter of the cylinder of the press.

Note that an electrotpe is a facsimile of the original photo-engraving. It can be no smaller nor larger than the original photo engraving. An electro can, however, be made of a *part* of the original engraving. Thus the original photo engraving may be 7" by 10". Several different electros in odd sizes may be made from the larger original but each *detail* reproduced will be exactly the size shown on the large plate.

The experienced production man however, can occasionally make certain changes from the original half tone or line cut. In line cuts, for example he may have certain parts blocked out on the electro or even filled in. This is done on the wax mold before electrotyping is begun. He may also have a part of the finished electro cut out and type soldered in, as is done when key numbers are required for a number of electrotyped advertisements. Borders, too, and parts of the original photo engraving can be left out altogether. When such work is to be done by the electrotper, he should be furnished with a marked proof showing just what finished result is desired.

Note that thus far the discussion has been confined entirely to producing electrotypes of half tones and line cuts. It must be understood that a large part of electrotyping consists of making plates of cuts and type together—or just of a type page without illustration.

Electros in printing—The same general methods are followed except that the type and cuts come to the electrotyper locked up in a printing form called the 'foundry form'. Many books are printed entirely from electrotypes because a more even job can be done and there is no danger of type matter working loose in the printing. The plates too may be used over and over again for reprinting, whereas type is expensive to leave tied up in forms. Another advantage of electrotyping type, as applied to the advertisement, is recognized in the case of an advertisement which is to appear in several magazines at the same time. If a compositor sets up an advertisement and it is electrotyped every advertisement will be identical.

When complete advertisements are to be electrotyped and when there is a possibility of making matrices from the plates, the first electrotype is made wider, with raised edges around the outside of the plate. This is called a 'pattern plate' and, like the original photo-engraving, should be kept out of circulation. When a typed page or a full set up advertisement is to be electrotyped, the production man should carefully go over the proof for type errors and should require a foundry proof before the type is electrotyped. He should make sure that the engravings have been properly blocked, all rules joined and no old type used, because once the electrotype is made, these errors are set for all time and can in no way be corrected.

Matrices.—To save production costs, in circumstances where coarse-screen photo-engravings or line cut and type are used, such as in newspaper work, a matrix may be made from the pattern plate electrotype just referred to. A matrix is light, saves postage in shipping, is inexpensive to make, and, where hundreds of newspapers are running the same advertisement, is often used instead of an electro. A finished printing job via a matrix will not be so effective as one from an electro.

A matrix, or "mat" as it is commonly called, is made by pressing the electro into a wet "flog" made up of a number

of special papers pasted together to form a thick sheet. A passably perfect impression of the electro is made on this wet mat which is then baked hard. The impression thus made is a positive one. When the newspaper receives such a mat, it places it face up in a specially prepared casting box, pours molten metal over it and makes a stereotype, a metal plate not so hard as an electrotpe. A stereotype will not hold up long under runs but is often satisfactory for ordinary newspaper reproduction. Note that a matrix is merely an intermediate step in making a stereotype which does the printing.

Stereotypes—Stereotypes which are very inexpensive to make are occasionally used by advertisers when their advertisement is to appear in many small country papers with very short runs. Stereotypes should never be used where a clean cut, long run printing job is desired.

The novice in a production department is often embarrassed by his inability to recognize these different types. After they have been pointed out to him a few times he will have no further difficulty. An electrotpe can be distinguished by the thickness of the metal. It is far thicker than a copper half tone. Also, if there is any tooling on the face or sides of the electro the silver-colored backup metal will show through the thin copper plating.

The ordinary stereotype will be a dull cloudy silver in color and the type edges will be rather indistinct, certainly not so distinct as a zinc line cut—nor so thin.

Line cuts will generally be on zinc, thinner than either electro or stereo and have sharp clean-cut surfaces.

Half tones will be copper generally smoother and finer than electros not so thick and copper all the way through.

Novices have found themselves in serious difficulty in an advertising office because they have sent out to the printer or publication the original half tone instead of the electro. If in doubt, you had better have your superior check you up on this. The loss of the original half tone, especially if the original drawing is not in existence, may work irreparable damage.

QUESTIONS

- 1 Distinguish between a line cut and a half tone
- 2 What part does the 'screen' play in the making of a half tone ?
What is meant by "55 screen," "120 screen" ?
- 3 How do the 'dots' on a half tone photo-engraving differ from the "dots" on a Ben Day line cut ?
- 4 From current advertising select examples of (a) line cut reproduction, (b) half tone reproduction from a wash drawing, (c) half tone reproduction from a photograph
- 5 Write out the order to the engraver for each of the above
- 6 How can blueprints of photo-engraving negatives be used to advantage by the advertising man ?
- 7 Define Color proofs, color separation
- 8 What are color filters and how are they used ?
- 9 Can an electrotpe be made larger or smaller than the original photo-engraving from which it is made ?
- 10 List several advantages in using electrotypes for printing rather than the original photo-engravings
- 11 How would you distinguish between
(a) an electrotpe and a copper half tone ?
(b) a stereotype and a zinc line cut ?

CHAPTER XVII

TYPE

Selection of type.—The first purpose of type from an advertising standpoint is to *present* the advertising message. All other purposes should be subordinated. Many advertisers strive first for individuality or newness in their selection of type faces. A worthy effort, but if either of these sacrifices easy reading the message may never be read. Other advertisers strive for attention especially in selecting type for headlines. But here again a type too heavy or unique may bring attention to itself rather than to its message. If advertising men were forced to read three pages of reading matter set in the face of type they specified there would be fewer advertisements difficult to read.

Legibility, then, should be the first consideration in the selection of type. This applies not only to the face of the type (the design) but also to the size of type, length of lines, space between the lines, space between words, the weight of the type (light or heavy faced), the background and the color of the ink. Black type in large quantities, for example, on a gray background or white type on a black background or type printed in green or red ink is tiring to the eyes as any novice can readily prove by reading some of the horrible examples always available. When we consider that the reader, with very few exceptions, is not in the business of reading advertisements and will desert the page at the least provocation the importance of an inviting page of type is evident.

Styles of type.—Type can also be selected to be in keeping with the message and the product. Thus a dignified bank announcement can fittingly be presented in a dignified face of type. Heavy machinery or products appealing to men can be advertised in rugged and strong type, feminine apparel or toilet articles in delicate or graceful type. But again legibility should be considered before this unless reading the message is

less important than the impression to be given, which is seldom the case

In the strife for individuality and for the bizarre in type, unfortunately many faces of type have been created which do not stand the test of time, which are not accepted by the reading public so to speak. After a few years, or sometimes a few months these faces are as outdated as a six year-old automobile. Such faces if used at all should be selected with caution, especially if the advertising to be printed be a catalog or booklet which may have a longer life than the very face of type in which it is set. Of course when modernism is the keynote of the advertising campaign the selection of a new face of type is allowable often advisable.

As a general rule the beginner will be safer in selecting a face of type however, which has stood the test of long usage — and there are many such faces as will be pointed out later.

To the beginner looking over the many faces of type, it may seem a difficult thing to make an intelligent and safe selection. But while there are many faces of type there are but a few so-called groups of type faces. Ignoring script (see page 165) and Old English (see page 165) which have little use in advertising literature, four classifications can be made for simplicity. (Many authorities include further classifications.) These four are

- 1 Roman Old Style
examples Caslon, Bookman (see page 165)
- 2 Modern Roman
examples Scotch, Bodoni (see page 165)
- 3 Classic Roman
examples Kentonian Garamond (see page 166)
- 4 Block type or Gothic
examples Gothic, Futura, Kabel (see page 166)

Note from the sample faces shown below that groups 1, 2, and 3 include what are called the serif types. Serifs are the little marks at the end of the letters, the horizontal line at the top and bottom of I (see page 165) and the vertical line at the end of the G (see page 165). Group 4 is sans serif, which means without serif, and has perfectly plain letters as I and C (see page 166).

Note that a typical characteristic of Roman Old Style type is that there is not much contrast between the strokes of the letters—they are very nearly the same thickness. In Modern Roman, there is a marked contrast, some strokes being thick and some thin. Classical Roman's principal characteristic is a leaning toward artistic presentation, a getting away from the severity of the Roman. Block type's characteristic is the severe simplicity of the type, no variance in the strokes and, as pointed out, no serifs.

Each of these type faces in each of these groups may be again divided into light face and bold face (see page 166).

A type face may also be condensed, normal, or expanded (see page 166).

We also have the italic and the Roman type (see page 166). Italics again may be in light face or bold face (see page 165).

We speak of a family of type as being of the same design but in different series as, in the Modern Roman group we can have Bodoni and Italic, Bodoni Bold and Italic, Ultra Bodoni and Ultra Italic (see page 165).

A series of face is the same identical letter in design and in weight. A family is the same design of face but of different series as Italic bold, etc. A font is a complete face of one size—26 capitals and 26 lower case letters with double letters (as ff and fi), numerals, marks, etc. (Capitals are ABCD, lower case abcd).

Combinations of type—Different *members* of the same family of type make an agreeable and safe combination in the same advertisement. Different *families*, however, may be combined only with considerable care and skill. Some will not harmonize at all. Others such as Caslon or Kennerly body with Goudy headlines are generally accepted as agreeable combinations by expert compositors.

On important type selections, the inexperienced advertising man should leave the selection to an expert compositor or printer. When in doubt, the beginner will be safe in selecting a widely accepted family of type such as Caslon Old Style, Caslon Bold or Modern Roman Bodoni which is a very popular face of type among conservative advertisers at the present writing.

A word of caution in too freely using the Gothic or Black

SCRIPT

Script is used for this line.

OLD ENGLISH

Old English is used for this line.

1 ROMAN OLD STYLE

Caslon is used for this line

Bookman is used for this line.

2 MODERN ROMAN

Century is used for this line. IG

Bodoni is used for this line. IG

Bodoni Bold is shown here.

Ultra Bodoni is shown here.

Bodoni Italic is shown here.

Bodoni Bold is shown here.

Ultra Bodoni Italic is used here.

3 CLASSIC ROMAN

This line is set in Kentonian IG

This line is set in Garamond IG

4 BLOCK TYPE OR GOTHIC

This line is set in Gothic. IC

This line is set in Futura IC

This line is set in Kabel IC

ITALICS

This line is set in Italics light face

This line is set in Italics bold face

ROMAN

This line is set in Roman light face

This line is set in Roman bold face.

This type face is condensed

This type face is normal

This type face is expanded.

FUTURA

This type face is Futura light

This type face is Futura Medium

This type face is Futura Demibold.

This type face is Futura Bold.

This type face is Futura Bold Condensed.

SOME ACCEPTED TYPE FACES

(In addition to those already illustrated)

Serifed Course is shown here

New Caslon is shown in this sample.

Cheltenham is used for this line

Clouster is here illustrated

Nicholas Cochin is an interesting type face.

Cooper has its uses as a type face.

Cooper Black is rather heavy.

Exc is another interesting type face

Kennerly attracts some advertisers.

Stymie is also a simple type face.

letters Not so many years ago, Gothic was almost obsolete as a face for advertising purposes Then the modern trend came in and the old style Gothic was given considerable grace of line and beauty of appeal Such faces as Futura were created which gave a variety of thickness to the different numbers of the family as shown on page 167

And with this improvement came the brisk vogue of Gothic But the unvarying thickness of line of a single face of Gothic type gives a drabness, a lack of contrast when set in solid blocks Nor are large blocks of this type easy to read, because the human eye, from primer days, has been trained to enjoy and accept the Roman type face As a matter of fact, monotone types such as Gothics have never been popular for any long period This is primarily because the eye craves contrast As far back as 1932 many type authorities prophesied that the modern Gothics would not last At the present writing, they are still fairly popular, especially for headlines and small blocks of type, but their popularity seems to be on the wane Until textbooks are set in this face and the reader taught from childhood to enjoy it, the advertising man will use it with caution especially in large blocks of body type

The average advertising man need not be confused by the many different type faces available today Few but experts can identify them all Best for the beginner to learn to distinguish the few generally-accepted faces and leave the rest to the expert compositor Some of the accepted faces are given on page 167

Measuring type — There is much about the mechanics of type, however, that the advertising man cannot delegate to the printer Following are some of the points about type that every advertising man should know Type is measured vertically by the point system, the inch being divided into 72 points An 8 point type thus is $\frac{8}{72}$ " or $\frac{1}{9}$ " high, a 12 point type $\frac{12}{72}$ " or $\frac{1}{6}$ " high an 18 point type $\frac{18}{72}$ " or $\frac{1}{4}$ " high The agate line referred to is $\frac{3}{144}$ " high or $\frac{5}{72}$ point type

It should be noted that the point system is used to designate the height of the type block and not the actual type face which will be smaller by the width of the shoulders on the type as shown in Figure 20

For this reason so called 8 point type in different faces will

be larger or smaller according to the width of the shoulders. This affects not only the ease of reading but also the number of 8-point words which can be set in a given space.

Standard type varies in size from 6-point to 120-point. Above this size, type is often made of wood. Standard sizes carried by most printing houses and compositors are

6 8-10-12-14-18-22-24-30-36-42-48-60-72-84-96-120

Not all of these sizes are to be found in every face of type, however.

Technical terms—Pica (or pica-em) is the horizontal type measurement for the length of line. A pica is 12 points or $\frac{1}{6}$ of an inch. Note that the width of a line, however, is never given in points but in picas. Thus we say "set line 21 picas wide" which means $3\frac{1}{2}$ inches.

"Type face" is the actual printing surface of the type. "Type foot" is the bottom or foot of the type. "Type high" means the distance from foot to printing surface. "Kern" is the overhang when a type block is not cut rectangular, but offset to take care of the



FIGURE 10 TYPE BLOCK

overhang on, say, the letter "f" so that the next letter can be set in close. A bevel cut is when one side of a type is cut diagonally to let it be set closer to the next letter. Thus A and V may be bevel cut. If square cut, when set, they would look like this: AVA. If bevel cut they could be set like this: AVA.

Type may be set by hand or by machine. Not all type faces are available in type machines. Machine-set type may be monotype (type cast and set as individual letters) or linotype (type cast and set in solid lines). Hand setting is most expensive, monotype next, and linotype is cheapest. Note however, that in making corrections on proofs, if linotype is used, the entire line must be reset.

Typesetting machines are too complicated to be discussed in a volume of this nature. Enough to know that the operator sits before a keyboard something like a typewriter keyboard

and simply types the copy to be set. The machine does the rest—casts the type, cools it, “justifies” the lines (puts in spaces between words to fill out the line) and delivers the slugs in orderly arrangement.

Naturally the finest type jobs are hand set by expert compositors. But hand setting by a poor printer with poor type and poor judgment will not equal a machine set job. Often body type is set by machine and headlines by hand, especially if the headlines are large point.

Type in advertising—The advertising man's job, so far as type is concerned, falls into two divisions. First, the actual selection of type face and size and arranging the type message. Second, the actual fitting of the message into the space provided in the layout and preparing the copy for the printer.

Let us consider the first. Type should be selected for ease in reading, attention value, emphasis, display, contrast, individuality. Ease in reading will depend on the amount of lead between the lines of type. Leads are thin strips of metal placed as spacers between lines of type. The more lead, the more white spaces between the lines when printed. Leading depends on the descenders and ascenders (parts of letters extending above or below the body of the type, as top of “d” and bottom of “g”). Leads are figured in the point system and generally vary, for good reading legibility, from 1 to 2 points for 6, 8, and 10 point body type and from 3, 4, and 5 points for 12, 14, and 18 point body type.

Ease of reading also depends on size of type—6 point is about as small as any type should be set, 8 point should be the minimum for advertisements, 8 point and 10 point leaded, however, are to be preferred. Too large type is difficult to read because the reader sees the individual letters rather than the words.

Length of lines depends on the size of type used. Basically the length should be so that the reader's eye can follow through and naturally return to the next lower line. Psychological tests give length of reading lines, within a range of 60-100 millimeters. Benjamin Sherbow¹ gives the following lengths, which have been quoted by many advertising authorities.

¹ Benjamin Sherbow, *Effective Type-use for Advertising* p. 117 Benjamin Sherbow New York 1922

LENGTH OF LINE

<i>Type Size</i>	<i>Minimum in Picas</i>	<i>Maximum in Picas</i>
6 point	8	10
8 point	9	13
10 point	13	16
11 point	13	18
12 point	14	21
14 point	18	24
18 point	24	30

Upon this basis the production man in ordering the printing will specify the size and face of type the width of the lines in picas the amount of leading and other miscellaneous instructions as to paragraphing captions ornamental letters, rules, and the like

Fitting type into a given space—Now let us consider the second division, the actual figuring of type to fit a given space and preparing manuscript for the printer Every production man is sooner or later confronted with the job of figuring type to fit a given space Or he may be given the number of words and asked how much space they will take when the type is specified

The simplest and least accurate measurement method is to figure the number of average words to the square inch for each size of type and leading Printers frown on this method They point out that writers' styles may differ Some write naturally in long words, some in short Also a 10-point type in one face will set more words per square inch than a 10-point type in another face However, for ordinary work, the advertising man can use this method fairly effectively George Burton Hotchkiss in his *An Outline of Advertising*¹ gives the table shown on page 172

For more accurate calculations the number of characters rather than words per square inch may be used and allowance made for the different faces of type Another method is the average number of characters per pica width of line Many advertising men set their typewriters to take the same number of characters as the characters in the specified length of the type line to be set and count the number of lines Note

¹ G B Hotchkiss, *An Outline of Advertising* p. 208 Macmillan 1933

APPROXIMATE NUMBER OF WORDS IN A SQUARE INCH

Type	Words
6 point leaded 2 pts	34
6 point solid	47
7 point leaded 2 pts	27
7 point solid	38
8 point leaded 2 pts	23
8 point solid	32
9 point leaded 2 pts	21
9 point solid	28
10 point leaded 2 pts	16
10 point solid	21
11 point leaded 2 pts	14
11 point solid	17
12 point leaded 2 pts	11
12 point solid	14
14 point leaded 2 pts	9
14 point, solid	11
18 point leaded 2 pts	6
18 point, solid	7

that there are many methods of figuring words some of them highly complicated and very accurate. Reference to type books will give further information to those interested.

Manuscript and proofs — Next let us consider how manuscript should be prepared for the printer. It should be typed double spaced on standard 8½ by 11 sheets. Margins should be wide enough for corrections and printer's notations to the typesetter. Pages should have the same number of lines and same width of lines, carbons should be kept for record. Paper should be typed on one side only.

A few words about proofs and proof reading. Proofs may be galley proofs just as they are set up by the printer or type machine, generally in lengths of about 12 18 inches. Or proofs may be page proofs. Here the printer takes the galley proofs and reassembles the type to conform to the page layout or the advertising layout. This is the type of proof generally submitted to advertising men. A press proof is pulled when all corrections have been made and the form locked up and ready to go on the press. A foundry proof is pulled when the corrected job is specially locked up and ready to be sent

to the electrotyper for electrotyping. A revised proof is requested when the advertiser wants to see that all corrections made on the first proof have been followed.

Proof reading is a business in itself. The beginner will find he can read a proof and yet always find something on the second reading that he missed on the first. In the reading of proofs the usual attitude of pleasure reading will not do. In reading for pleasure we take in entire words or even phrases at a glance. We proof read however by *single letters* or *single syllables*. The first reading of the proofs should be a comparison with the original copy to see that no words nor lines have been left out. Next the proofs should be compared with the layout to see that placing, size of type and the like have been followed. A final check up should be made to make sure no broken type nor wrong fonts have been used, that leading and white space are correct, rules and ornaments correctly placed, all rules closed at the ends, no "widow lines," or lines in which only one word appears as at the end of a paragraph. (This line would be a widow without this sentence.)

The professional proof reader can combine these steps but the beginner will do well to take each one separately and read the proof once again for safety. There is a standard way of marking corrections on proofs. Any printer will be pleased to furnish a list of proof corrections standards. Corrections should be made neatly on the margins and in the order as they appear in the type. A word of warning about corrections. They will fall into two classes: those made by the printer himself for which no extra charge will be made when they are corrected, those made by the advertiser (or author as he is called by the printer). There is an extra charge for author's corrections. Each time a set of proofs is corrected the type must be laid out on the "stone" and much work done even for a small correction. Naturally, author's corrections mount up in cost. It is best for the production man to see that all corrections are made on the first proof, that everyone concerned from the client to the account executive, approves the first proof. There have been cases where so many revisions have been made that the cost of the author's alterations has exceeded the entire cost of setting up the original job. The wise advertising man will warn his client, when he presents the first proof

CHAPTER XVIII

PAPER AND PRINTING

PAPER is far more than just a printing surface. To the advertising man it should be an integral part of the advertising piece, the background for his illustration (part of the picture, so to speak) an added color to any selected color scheme. The texture and finish of paper too have an important psychological effect on the reader. 'A harsh rasping surface sets up a nervous irritation in many people and that can hardly be called a proper state of mind for the reception of the message,' says D. A. Dwiggins in his *Layout in Advertising*.¹

Physical qualities — The reader, too, is likely to judge the quality of the product or service advertised by the quality of the paper upon which the advertising message is presented. Cheap, flimsy paper that shows the printing on the reverse side is likely to create a poor impression, which the finest selling copy and illustrations cannot entirely overcome. In letterheads especially is this important, because a prospect may form his entire opinion of the sender from the physical appearance of the paper. As soon send a clever salesman dressed in a second hand suit of clothes. His silver tongued oratory would never overcome the handicap of his garb.

There are many things to watch in selecting paper. This will always, in the final analysis, be a job for an expert — although sometimes even he is unable to distinguish positively between two similar grades of paper. There are, however, certain simple tests which any advertising man can use, and certain paper characteristics he can verify. These, roughly, are texture, finish, and weight. Texture depends on the material of which the paper is made. Two papers may look identical, but when a test for texture is made, startling differences in quality will be immediately evident. A simple test for texture and strength is to tear the edges of the samples

¹ D. A. Dwiggins, *Layout in Advertising* p. 6 Harpers, 1928

in both directions, for paper has grain and is weaker with the grain than against it. A few such tears may show one sample to be considerably stronger than the rest. Other things being equal it may be the one to select.

There is also the fold test for paper. This consists in folding the paper back and forth on the same crease several times and then pulling the paper until it breaks. The paper that shows the least wear under a given number of folds and best resists pulling apart will naturally be the strongest paper. In this fold test, note whether the paper frays along the crease. Some otherwise good paper is almost worthless when used as a folding stock, actually falling apart in the prospect's hands after much folding. A moisture test may also be made for porosity. Wet the finger and apply it to the various samples. Or write on them in ink.

Finish refers to the actual surface of the paper. Finish may be smooth, rough, dull, shiny, and the like. These can often be distinguished by the naked eye. The magnifying glass, however, will tell many things about finish, also texture and grain.

Weight of paper — Paper thickness is specified by weight. Thus we refer to paper as being of "Substance 70" or "70 pounds base weight" or just "70-pound paper." Or 60-, 80-, or 100-pound as the case may be. The higher the number, the thicker the paper. Thus 60 pound is almost too thin for advertising purposes, 70-pound may be used in advertising, if of good quality and opaque enough so that the printing message will not show through from the back. For impressive advertising pieces 80 is ideal, 100 and 120 are almost too heavy. Generally these latter weights will have to be scored for folding ("scoring" is mechanically marking the paper with a slight indenture so that it will fold without cracking when put in the folding machine). Many cover stocks should be scored before folding.

Calculating paper weight is a closed book to many advertising men. But a production man in particular should understand just how weights are determined. The expressions 'base weight,' "substance," and "basis of weight" are universally used in expressing weight of all types of paper. When the term is used in connection with the 70 pounds, thus, 'Basis

25 x 38-70" it means that a ream (500 sheets of paper) 25 x 38 inches weighs 70 pounds. The use of the ream instead of the individual sheet is explainable from the fact that the weight of a single sheet would be so inconsiderable that it would have to be ascertained by special scales and even then would be in fractions. Also any small error would be multiplied by 500 when a ream of paper was purchased.

So that one weight standard for the entire industry shall be possible, certain basic sizes of paper for each kind of stock must be universally used as a basis for figuring these weights. Following are the basic sizes for each paper stock:

Book papers	25 by 38 inches
Bristols	22½ by 28½ inches
Cover	20 by 26 inches
Writing papers	17 by 22 inches
Blotting papers	19 by 24 inches
Tissue papers	20 by 30 inches
Newsprint	24 by 36 inches
Wrapping	24 by 36 inches

Five hundred sheets to the ream applies in all cases except tissue and wrapping paper, where the ream is still taken at 480 sheets.

Note that sometimes the weight basis is given in weight of 1000 sheets, thus: "28 x 44-182M, Substance 70"

Computation of weight — For figuring the weight of paper in sizes other than the standard 25 by 28 (book or coated paper), the Martin Cantine Company, paper manufacturers, give in their *Advertising Information* the following procedure:

Multiply the length of the sheet in inches by the width to get the number of square inches in the sheet. Multiply this number of square inches by the substance weight of the paper and then divide the product by the number of square inches in the basis sheet. The result expressed to nearest pounds will be the weight of the paper in that size.

EXAMPLE

What is the weight of paper 28 X 44—Substance 100?
 28 times 44 equals 1232, the number of square inches;
 1232 times 100 equals 123,200

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25 times 38 equals 950 the number of square inches in the standard sheet

123,200 divided by 950 equals 129.68 or 130, the weight desired

The following table gives the comparative weights in pounds per ream of coated papers

COMPARATIVE WEIGHTS OF COATED PAPER SHEETS

25 x 38 Basis

<i>Size of Sheet</i>	<i>Sub stance 60</i>	<i>Sub stance 70</i>	<i>Sub stance 80</i>	<i>Sub stance 100</i>	<i>Sub stance 120</i>
25 x 38	60	70	80	100	120
28 x 42	74	87	99	114	148
28 x 44	78	91	104	120	156
29 x 52	96	112	118	158	190
30½ x 41	79	92	105	132	158
32 x 44	89	104	119	148	178
33 x 46	96	112	128	160	192
35 x 45	100	116	133	166	200
35 x 50	120	140	160	200	240

In the column showing size of sheet, the paper sizes given are standard with paper companies. The advertising man in figuring a folder or "broadside," should specify its dimensions in such a way that the piece will be cut out of these standard sizes with as little waste as possible. Generally, at least an extra one-eighth of an inch should be allowed on top, sides, and bottom of folders for cutting. In ordering quantity, an amount for spoilage should also be allowed. Note that ordinarily the printer and not the advertising man orders the paper.

ENVELOPE SIZES

No 5	$3\frac{1}{16} \times 5\frac{1}{2}$
No 6	$3\frac{3}{8} \times 6$
No 6¼	$3\frac{1}{2} \times 6$
No 6½	$3\frac{9}{16} \times 6\frac{1}{4}$
No 6¾	$3\frac{5}{8} \times 6\frac{1}{2}$
No 7	$3\frac{3}{4} \times 6\frac{3}{4}$
No 7½	$3\frac{7}{8} \times 7\frac{1}{2}$
No 9	$3\frac{7}{8} \times 8\frac{7}{8}$
No 10	$4\frac{1}{8} \times 9\frac{1}{2}$
No 11	$4\frac{1}{2} \times 10\frac{3}{8}$
No 12	$4\frac{3}{4} \times 11$
No 14	$5 \times 11\frac{1}{2}$

Envelopes.—In deciding on the size of folder, the advertising man should take into consideration that envelopes, too,

come in standard sizes. The use of other than standard size is expensive unless, of course, the advertising job runs into many thousands, where special size envelopes may then be used economically. For convenience the sizes of standard envelopes are given here. A folder should be designed to fit comfortably into these envelopes.

Paper textures — There are many types of paper from the thinnest tissue to the heaviest cover stock and ply cardboard, from the dull gray of newspaper stock to the clear whites, ivories the india sepia of finished and coated stock, from smooth and coarse cover stock to highly grained and colored stock such as is used for imitation leather covers and the like.

Paper to the printer may mean metal covered stock, glassine, cellophane in fact anything on which he is asked to print. Some of the more common types of paper with which the advertising man should be familiar are:

Newsprint, which is thin, porous, easily torn, rough stock used mostly in newspaper printing.

Antique finish, which is heavier than newsprint and better stock but still with a rough finish.

Machine finished, which is smooth, fairly tough and gets its finish from being 'ironed' between polished metal cylinders under pressure.

Sized and Super Calendered, which through further ironing and heat treatment under metal rollers, has a high glossy smooth surface. (This is the type of paper generally used in magazines of the better sort.)

Coated papers, which have clay mixed into the pulp to give extra body, a special glaze when ironed out under heat treated cylinders. *Dull coated*, which is the same as coated as to an extra body, but with the glaze specially removed to give a dull finish.

Bond paper, which is a rough finished linen or wood pulp and sulphite stock generally used for letter heads. This comes in 20 and 24 pound bond, the 24 being the heavier and generally used for good stationery.

In specifying paper for a printing job the production man should give not only the trade name and the weight of the paper but should also specify the paper manufacturer by name, since the standards of manufacturers may differ radically.

and the same type of paper will therefore vary greatly in quality. The paper may look exactly alike but it may not wear so well, it may discolor with age.

For this reason if for no other, the advertising man should deal with a reputable printer, one who can be trusted not to substitute brands or use seconds. Such substitution may lead to a wide variance in printing quotations for the same printing job. It is also true that the low price printers do not intend to put the necessary work on the job to see that the forms are absolutely type high in all spots and otherwise correctly made ready for printing.

Printing presses—The printing thus far discussed has been the common or letter press variety, in which the type directly transfers ink to the paper under the pressure of the press. This may be done on flat or cylinder presses, large presses or small—presses that will print small jobs, such as business cards or letter heads, or presses that will print broad sides as large as 38 by 50 at one turn of the press, presses that will print a few impressions an hour by hand or automatic presses that will print 5000 impressions an hour. On these large presses several small folders or booklets with as many as 32 pages may be printed at one time. In designing booklets, the most economical arrangement is to have pages in multiples of 4, 8, 16, and 32 pages at a time, if one press is to be used for the work.

Another type of printing used in advertising is intaglio printing (or engraving) where the printing surface is indented rather than raised. Lithography is still another type, in which printing surface is practically flat (no appreciably raised or indented characters). In lithography a porous stone or metal surface is used for the design or the message which is made on the porous surface with a greasy substance not affected by water. Although the entire surface is moistened with water, the greasy surface impels it. Therefore, when the ink roller passes over, only the greasy surface will take the ink which is transferred to the paper when the paper is pressed against the stone. Offset printing is similar except that the ink impression is first transferred to a rubber cylinder which, in turn, transfers it to the paper. Offset printing has softer edges than letter press printing.

Naturally in offset or in lithography no cuts nor type are used. The original illustrations and proofs of the type are all the advertiser need furnish.

Photolithography—Another type of printing much in vogue at present is photolithography, which is a process whereby the matter and illustrations to be printed are photographed from the original and transferred to a zinc or aluminum plate. When used in offset printing this plate reproduces the original in as many copies as required, and without the aid of cuts or type-set matter.

All the advertiser need furnish for this process is an exact layout of the material to be reproduced. For quick delivery and in cases where cost is a factor, this method has possibilities. The advertising man may cut out illustrations from his regular printed matter and paste them in a layout, using type matter from other printed literature. Or he may have new type matter set and may paste in finished proofs on the layout. If the advertising man is clever, he may be able to produce a very attractive advertising piece. He must keep in mind that the facsimile, however, will be no better than his original job, as the plates are made directly from the material he furnishes.

To avoid the expense of having type matter set the advertising man may furnish typewritten copy. Hand drawn graphs, charts, forms, and the like can be produced by the photolithographic method. Or complete booklets can be reproduced without the need of cuts or type setting.

Photolithography can be divided into three classes:

(1) Black and white combination work produced in uniform sizes on a sulphite bond stock $8\frac{1}{2}$ by 11 or similar. This type of work is very inexpensive because the photolithographer combines many orders on one large plate.

(2) Black and white work on paper other than the standard stock already referred to. Also special jobs with simple color rules or spots which need no close register. This work is done by either film negatives or "wetplate process." Wetplate is a little more expensive. Since orders in this division are generally run on separate presses, the cost is higher—often as high as printing if the extra cost of engravings is not taken into consideration.

(3) Color work requiring close color register and black and

white work requiring a high degree of skill. This type may need special treatment of the negative, special plate and press work and naturally costs still more

This process has been used to print entire editions of books of which the runs were small and for which expensive cuts and half tones or color process illustrations would have run up the cost of the edition if reproduced by letter press printing. Also the so called 'blow up' advertisement (a magazine or news paper advertisement magnified to several times its original size)

ARE YOU EDUCATED



on the subject of
baths? If you are
so know that a
Porcelain Lined
Bath is the best
Ours is the best
Porcelain Lined

Bath If you are willing to take one said to be just
as good the dealer will make a little more on it. If
you want the best see that S M CO is on the
bottom this is the make that is guaranteed

STANDARD MFG CO

Catalogue free

Box 1454 C Pittsburg Pa

When you order, please mention The Catalogue

FIGURE 21 AN OLD ADVERTISEMENT OF A BATHTUB (1894)

is well adapted to this method because there is no extra cost for large plates as there is in printing under the letter press method. Objects in color too can be photographed by this method directly from the object and produced in four-color process and photo-offset without engravings

Ink—A few words about ink in the printing processes. Printing inks consist of a varnish to which a pigment has been added. In ordinary black ink, the pigment is carbon black, in colored inks it is generally one of the aniline dyes. The manufacture of ink has been brought to such perfection



YOUR FRIENDS *TALK about you!*

—and you talk about **THEM**. We all do; it's human nature.

These people are leaving the home of a friend. They are talking—frankly but without a bit of malice—about the dreary Bathroom, terrible Closet, inconvenient Kitchen.

There's an easy, sure and quick way to put an end to such talk—merely use the Federal Housing Act to put in a **NEW Bathroom** and a **NEW Kitchen Sink**.

All America is using the FHA—because in the history of America there has never been such a liberal opportunity. Think it over—no down payment, three years to pay—merely your name signed to a note and a statement right here in our office.

We Install "Standard"



—the name of the most famous line of Bathroom, Kitchen and Laundry Fixtures in the world—famous alike for its exquisite beauty and scientific perfection of design. It is with "Standard" fixtures that we would equip your Bathroom and Kitchen.



Plumber's Name
Address—Phone Number

in recent years that the advertiser may expect the printer to match any shade of color perfectly and to deliver a reasonably permanent job as well. Inks naturally vary greatly according to the pigment used and the process of manufacture. Economies in buying ink generally result in a poor printing job—faded color, dull weak blacks, and the like.

The printer himself may run a good printing job by being too economical in the use of his ink. A full ink job costs more but gives far finer results—full rich blacks and full rich colors. Inks take time to dry and, if a printer is rushed, a job may offset, i.e., wet ink offset on the adjacent piece of printing. This can be avoided by "slip sheeting" which means dropping clean sheets between the printed ones as they come off the press.

Folding and binding—The last mechanical step in printing is the folding and binding of the advertising piece. Folding is done inexpensively by mechanical folding machines which can be set to make almost any type of fold. A study of the many mailing pieces received by the reader will show that there are many novel and attractive ways to fold a piece of advertising literature.

Binding, also a special machine process, can be done in a variety of ways—side wire stitched, saddle wire stitched, side stitched spiral bound, or book bound, to mention but a few of them.

When the binding has been completed, the advertising man's original idea, now duplicated in many thousands of permanent and attractive copies is ready to take its place in the definitely planned advertising campaign, to do its part to increase sales for the manufacturer who has paid for its creation. And its success and his success will depend largely on how much thought the advertising man has given to the many necessary steps already discussed.

An interesting proof of the evolution of advertising technique during the past forty years is shown by the contrast between the two bathtub advertisements, shown on pages 182 and 183, one of which was taken from a current newspaper campaign and the other from the *Cosmopolitan* in 1894.

QUESTIONS

1. Mention a few simple tests which can be made to compare texture and finish of different paper stock
2. How is the weight of paper specified?
3. Why should the advertiser be familiar with standard sizes of paper stock when designing a folder or an advertising piece?
4. What standard size of paper would you select for printing a four-page $3\frac{1}{2}" \times 6\frac{1}{4}"$ folder (flat size $7" \times 6\frac{1}{4}"$? Allow $\frac{1}{8}"$ on two sides of each folder for cutting
5. What size of standard envelope would best fit the folder described above?
6. Distinguish between newsprint and machine-finished paper
7. In specifying paper for a printing job, what points would you include?
8. What is meant by "offset" printing?

CHAPTER XIX

THE LAW AND ADVERTISING

THE advertiser may look at the law from two viewpoints (1) What laws are there to protect his product his trade mark his ideas from being usurped? (2) What laws are there to protect the public from over-enthusiasm or downright dishonesty on the part of the manufacturer and advertiser? The advertiser will seek the protection of the first he will see to it that his actions are well within the bounds of the second. Fortunately the laws passed thus far by state and national government have been fair to advertising—in some cases too fair insofar as the laws contained loopholes for the wary advertiser to wriggle through. At present however there is much agitation for more stringent laws—entirely too stringent in the opinion of many advertising men.

It is generally true that when a condition arises that tends to interrupt the social equilibrium of a people eventually laws are passed to rectify or control that condition. Generally the longer the delay in legislation the more drastic is the law and the greater the hardship it works on those it is designed to control. The public seldom realizes that we have a few dishonest men in every line of activity—bankers professional men merchants and the like—but that they in no way represent the entire group. As far as advertising is concerned unfortunately the pulling power and effectiveness of advertising as a whole suffers from this viewpoint. As pointed out in Chapter XX dishonest advertising is a short sighted policy and eventually destroys those who practice it—but at the same time it tends to destroy the value of all advertising.

Beginnings of advertising legislation.—The advertiser will do well to study the existing laws—both state and national—relating to advertising. Many of the state statutes are based on a bill drafted and published by *Printer's Ink* in 1911 which makes dishonest advertising a misdemeanor. The statute reads as follows

Any person, firm, or corporation or association, who with intent to sell or in any wise dispose of merchandise, securities service or anything offered by such person firm corporation, or association, directly or indirectly, to the public for sale or distribution or with intent to increase the consumption thereof, or to induce the public in any manner to enter into any obligation relating thereto or to acquire title thereto, or an interest therein makes publishes disseminates circulates or places before the public or causes directly or indirectly, to be made published disseminated circulated or placed before the public in this state, in a newspaper or other publication or in the form of a book notice handbill poster bill, circular, pamphlet or letter, or in any other way an advertisement of any sort regarding merchandise securities service or anything so offered to the public which advertisement contains assertions, representation or statement which is untrue, deceptive, or misleading shall be guilty of a misdemeanor

In several states a modification was made by inserting the words knowingly or with fraudulent intent which weakened the effectiveness of the statute. Fortunately the magazines newspapers and broadcasting companies are thoroughly familiar with both national and state legislation and will refuse to accept illegal advertising. Some states and the Federal government have food and drug acts which affect advertising. Municipalities may have ordinances relating to the advertiser's claims for certain goods. For example a certain inflammable cleaner can be sold in certain cities—and not in others.

The old Food and Drug Act.—A study of the United States Food and Drug Act of 1906 is important to advertisers. It requires that both package and inserts must be within the meaning of this law. The law "provides for the examination and analysis of food (including confectionery) drugs medicines, liquors, and insecticides to determine whether they reach a prescribed standard and are not adulterated or misbranded or any damage or inferiority concealed by powder or by being reduced to powder, or mixed, colored, coated or stained." Chapman in discussing this law says "The Act also provides for the examination of packages labels and inserts to see that they show the weight, measure or numerical count in the case of food and, in the case of all articles that all information specifically required by law and regulations is given without any misleading or deceptive statements or any name that gives a false indication of origin (such as the name

of the maker or trade mark) , or a false indication of character, composition ingredients, or place of manufacture "

Federal Commissions—Congress has created the Federal Trade Commission and the Federal Communication Commission whose duties include the control of certain advertising and sales activities of manufacturers and merchants. Nor should the United States Post Office regulations be overlooked, especially if the advertiser is to use the mails for his advertising efforts. The Federal Trade Commission was established in 1914 to prevent unfair business practice rather than to punish offenders. It has wide powers to investigate on its own initiative or on complaints brought before the commission by interested parties. Under the present Wheeler Lea Act the powers of the Federal Trade Commission in relation to restraint of false and misleading advertising have been both widened and strengthened. Prior to the enactment of this law the Federal Trade Commission had to show that false or misleading advertising was injurious to competition. Possible injury to the consumer public was not sufficient cause to stop such advertising under the law. Now, the Commission may issue a cease and desist order against any advertiser whose advertising is believed to be injurious to consumers. If the advertiser does not appeal for a review of his case within 60 days after the issuance of such an order he must stop the questionable advertising. If appeal is made, the burden of proof rests upon the advertiser whereas before the passage of the Wheeler Lea Act it rested upon the Federal Trade Commission. That is, at the present time the advertiser must prove that his advertising is not false or misleading as charged. Prior to the enactment of the Wheeler Lea Act the Commission had to prove that the advertising was false or misleading and was in restraint of trade or injurious to competition as charged.

The Federal Communication Commission, formerly the Federal Radio Commission, is an outcome of the Radio Act of 1927 and the Communications Act of 1934. The commission has many duties independent of jurisdiction over advertising,

² C. Chapman *The Law on Advertising* p. 30, Harpers, 1929

³ *Ibid* pp. 30-31

among these duties are licensing and inspection of broadcasting stations, investigating complaints of wave interferences, illegal operation of radio stations. The Commission's activities also include supervision of matter sent over broadcasting stations, which, of course, includes advertising messages. Section 316 of the act prohibits advertising or information concerning any lottery, gift enterprise or similar scheme offering prizes dependent in whole or in part upon lot or chance, or any list of prizes drawn or awarded by means of such. Also all matter broadcast by any radio station for which service money, or the like, is paid, shall at the time of the broadcast be announced as paid for or furnished by such person.

Section 320 states. Such stations as may interfere with the transmission or reception of distress signals of ships are required to keep a licensed radio operator listening in—and shut off broadcasting if the case requires it.

Section 326. The commission shall not interfere with the rights of free speech—but obscene indecent, or profane language by means of radio communication is prohibited.

Concerning advertising, the Commission has not gone on record regarding its limitations. Naturally the broadcasting of liquor advertising in dry states has been prohibited, for to allow this would be violating existing laws. This Commission co-operates also with the Federal Trade Commission whose business it is to investigate sponsored programs and stop or modify those which operate against fair trade rules of the commission. Much bad practice in commercial script has been stopped and the demand made that direct statements concerning the advertised products be substantiated by factual evidence. "Puffing" of favorable opinions by either manufacturer or user have been allowed to go unsubstantiated on the premise that they are, after all, merely opinions and not statements of fact.

Post Office regulations—Reference has already been made to the United States Post Office regulations. Some of these go beyond direct mail advertising and affect publications, which if they have Second Class Mailing privileges, come under the Post Office Department. For example, in the matter of

coupons carried by advertisements in publications the Post Office says 'Coupons order forms and other matter intended for detachment and subsequent use may be included in the permanently attached advertisement or elsewhere in newspapers and periodicals providing they constitute only an incidental feature. Coupons taking up not more than one half of the page are considered as meeting this requirement. In connection with direct advertising going through the mails it is advisable to submit copies to the local post office for approval before printing the entire batch or inserting them into envelopes if envelopes are to be used. The post office will furnish upon application a copy of all regulations pertaining to such matters as well as a classification of the different kinds of mailing.

The advertiser should familiarize himself with the four classes of domestic mail. First Class written and sealed matter. Second Class Newspapers and other publications which meet certain conditions of post office regulations. Third Class Printed matter multigraphed or mimeographed letters processed and the like weighing not more than eight ounces. A special bulk rate on a per pound basis exists when special mailing arrangements are made. Also when more than 200 copies are mailed at one time and a special permit has been obtained and regulations complied with lower rates are obtainable. Postal Law and Regulation 562 (PL & R 562) which may be obtained from any General Post Office gives requirements covering such mailings. Fourth Class Same as third class except above eight ounces. Parcel Post is included in this division.

Post cards when not of standard government size must meet certain definite requirements. They must not be smaller than $2\frac{3}{4}$ " by 4". On the front there must be clear space both at the top and at least $3\frac{1}{2}$ " from the right hand side for the address and post office identification marks. Cards bearing glass mica metal tinsel or other material likely to rub off will not be accepted for mailing.

The post office has certain facilities which help the user of direct mail advertising. Precanceled stamps for third class matter may be bought on permit and mailed in lots of not less than 200 delivered to post office and with a special written statement accompanying them. Upon special permit the ad

vertiser may also use specially printed return envelopes and return postal cards without affixing postage. Postal Law and Regulations 510 (PL & R 510) a copy of which is obtainable from any General Post Office gives requirements for obtaining this permit. In this way those who receive them may post them back without affixing a stamp the advertiser paying the required sum upon delivery of the returns. The rate for such a letter or card is four cents for a letter of less than two ounces, and two cents for a post card. C O D collections on *bona fide* orders may also be made by the post office for the advertiser. Postmasters also upon an hourly rate will check mailing lists for an advertiser.

Right of privacy — There is another national law of great import to the advertiser—the so called law pertaining to the ‘right of privacy’ or the right of any person to protect his photograph or name from unauthorized publication in connection with commercial purposes. This applies not only to printed matter but to radio presentation, sky writing, and other forms of advertising publicity. Thus, the advertiser is especially cautioned against using a photograph for advertising purposes without first getting written permission to do so. For example the use of a model in photographing wearing apparel for advertising purposes, or the use of a photograph of a machine in which the workman can be plainly recognized may result in a suit for damages if written permission has not been obtained. Minors of course, require the signatures and approval of their guardians.

Any carefully written “release,” as it is called, covering the case will be sufficient. However, the form should cover the following: date amount paid (or term value received), permission to use for advertising purposes, permission to copy right or otherwise protect the photograph, description of the picture or pictures taken. Note, also, that the use for advertising or other purposes of written material or photographs already copyrighted lays the user open to heavy penalties. No copyright material should be used in advertising without permission. Any statement in advertising or any act which can be proved slanderous or injurious to a competitor lays the offender open to a suit for libel. Fortunately for many small

advertisers, most publications flatly refuse to print such advertisements

There are other little quirks of the laws as it pertains to advertisers. For example, in printing if an advertiser approves a proof, he is liable for payment on the entire printing job if it has been done according to the approved proof. In some Southern states, the use of the Confederate Flag for advertising purposes is illegal. In most states, the use of the American flag or the State flag for advertising purposes is prohibited. No advertiser should attempt to settle his legal advertising difficulties without the aid of a lawyer. Registering a trade mark, for example, is too complicated a procedure to be handled by a layman. The advertiser, however, should have a general idea of this legal side of advertising. Such knowledge may keep him out of difficulties from which even a lawyer cannot extricate him.

Copyright — Generally speaking, copyrighting — the registering for protection of an artistic or literary creation — can be handled without legal aid. Copyrights may be registered in either the Patent Office or the Copyright Office of the Federal government, depending on the material covered. Patent Office fees for copyrighting are considerably higher.

To be registerable in the Copyright Office, the material must have intrinsic literary or artistic merit. It cannot be a mere advertisement or for advertising use exclusively. However, a picture after it has been copyrighted on its artistic merit, may be used in advertising. Clowry Chapman¹ points out in this connection that "when copyright is about to be obtained for what is to form the pictorial (or literary) portion of an advertisement, it should be free from anything suggesting its prospective use and the title be such as in an art museum or library catalog rather than an advertising heading, or a literal description."

Certain advertising literature, however, can be registered in the Copyright Office on the premise that it has literary merits. Folders, booklets covering the advertiser's products, procedure or description of his plants, and the like (except lists of names, addresses, etc.) may be protected as having literary value. Full page advertisements, on the other hand, should be reg-

¹ C Chapman *The Law on Advertising* p 115 Harpers 1929

istered in the Patent Office. Other material registerable in the Patent Office may also include labels.

It should be kept in mind that Copyright Office protection does not necessarily protect the idea. For example, a manufacturer of restaurant equipment attempted to copyright an accounting form for customers to use in their restaurants; copyright was refused on the grounds that the idea had no literary or artistic merit. Copyright protects the means of expression rather than the idea itself.

The costs and procedure of the two kinds of copyright protection differ. For the Copyright Office work may be protected either before or at publication. If before, a typed copy of the literary offering (in its entirety, no resume accepted) or a print of the picture with the fee of \$1 will suffice. If copyrighted at publication, two copies of the printed edition with a fee of \$2 should be forwarded to Washington. In both cases there are standard forms to be filled out which may be obtained from the Copyright Office or the Patent Office depending on the protection required. In the case of a published offering the word "copyright" with date and name of owner of the material is printed on the edition even though the protection is not procured until after the actual publication is released.

The beginner and the small advertiser is more concerned with the danger of copyright infringement, intentional or otherwise. Sometimes the damage suits resulting from the unauthorized use of copyright material are very heavy. It is an ethical and also a safe stand to take to refuse to use any picture that has already been printed or quote from any printed matter verbatim without first obtaining permission from the original owners. In copyright, infringement consists in copying in whole or in part without definite and incontestable permission the copyright work.

Trade marks — A trade mark from the standpoint of the law, fixes the ownership of and responsibility for the product. From the standpoint of the consumer, it allows him to identify the product, to associate genuineness and quality with products bearing the specified trade mark. From the standpoint of the manufacturer, it gives the protection of ownership. When a trade mark is widely advertised, it can become very valuable.

to its owner some nationally known trade marks are valued at millions of dollars

Trade marks are registerable under the Lanham Act which became effective in July 1947 and replaced the Trade Mark Act of 1905 Under the Lanham Act a trade mark may be registered for a period of 20 years but after the first 6 years the registrant must file an affidavit with the United States Patent Office showing that the trade mark is still in use or showing that its nonuse is due to special circumstances which excuses such nonuse At the end of the first 20 year period the trade mark may be reregistered for a period of like duration Trade marks are recorded on the Principal Register The law also provides for registration in a 'Supplemental Register' of slogans names of trade characters seals of approval service marks collective marks and distinctive features of radio and other advertising

This law places trade marks under federal jurisdiction only and so removes the possibility of any renewal of the attempt which was made during the 1930's to make state registration of trade marks compulsory Small companies are prevented from capitalizing on large national advertisers who unknowingly adopt a trade mark similar to or identical with an unregistered mark previously used by the smaller organization This is accomplished by a provision that prior use of an unregistered trade mark gives exclusive rights to that trade mark only within the area within which it was used

No trade mark can be registered that—

- 1 Consists of or comprises immoral deceptive or scandalous matter
- 2 Consists of or comprises the flag or coat of arms of the United States any state or any municipality or any foreign nation
- 3 Consists of or comprises a name portrait or signature of a particular living individual except by his written permission
- 4 Consists of or comprises the name portrait or signature of any deceased president of the United States during the life of his widow except by her written permission
- 5 Consists of or comprises a mark which may cause confusion or mistake because of a resemblance to a mark already in use
- 6 Consists of or comprises a mark which is merely descriptive deceptively misdescriptive primarily geographically descriptive or primarily a surname

Trade mark design—The designer of a trade mark should

consider the following points beside the registration requirements from the standpoint of effectiveness

1 *The trade mark should be easy to remember* Thus a trade mark with pictorial value is easier to remember than one without A picture of a person an animal or an object as part of a trade mark will be remembered by the prospective consumer longer and more easily than a trade mark of words letters conventional design and the like

2 If *coined words* (made for the occasion as *Unceda*, *Crisco*) are used they should be easy to pronounce and closely associated with the product or descriptive of it Nor should such coined words be too long

3 In using the picture of a person, real or imaginary in connection with a trade mark *attention should be given to the style of dress* Because styles change so rapidly it is dangerous to show the trade mark character in modern attire for what would be pleasing today might be ridiculous ten years hence The variation in the length of women's skirts in the past decade is a good example For this reason many designs of trade marks have adopted past styles (colonial etc.) since these period styles are accepted pictorially by the public and have no ridiculous associations

The same reasoning also applies to objects The designs of radio microphones for illustration have changed radically and often Shoes are another example Imagine the ludicrousness of a trade mark adapted in the days of the bull dog toe if this type of shoe were taken as part of a trade mark Better to do as the Regal Shoe Company did and adapt an historic shape of boot

QUESTIONS

- 1 What is the *Printer's Ink* statute and what part has it played in the framing of many state laws?
- 2 How does the United States Food and Drug Act of 1906 affect advertising?
- 3 What are the duties of the Federal Trade Commission? The Federal Communication Commission?
- 4 How large may an advertising coupon be in a publication having United States Post Office Second Class privileges?
- 5 What is the right of privacy and how does it affect the use of material used in advertisements?

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